THE PLAYGROUND BOOK

HARRY SPERLING

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THE PLAYGROUND BOOK

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Dedication

THIS BOOK IS DEDICATED TO

MARIEN FOYE CARTER, Dean,
Savage School of Physical Education

DR. LUTHER H. GULICK, President
Camp Fire Girls of America

DR. C. WARD CRAMPTON, Director Physical Training,
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IN GRATEFUL ACKNOWLEDGMENT OF THEIR EXCELLENT COUNSEL TO THE AUTHOR WHILE A PUPIL AND TEACHER UNDER THEIR DIRECTION

FOREWORD.

The main motive in the preparation of this book is to present a fairly limited choice of the very best games and dances adapted to playground conditions and purposes in order that any novice just beginning his or her playground work may with confidence refer to them for help and inspiration.

The playground is essentially a place for play. Play is recreation. Play gives health to the body and joy to the soul. Whoever has not tasted the pleasures of youth's playgrounds has missed much of the sweetness of life. That which brings together the group for restful, relaxing, recreative, vigorous, social, joyous activity, is an uplifting force of incalculable value. That which makes us laugh with unbounded joyousness and fills the heart with unselfish love helps to lubricate the wheels of altruism. A good game, a lively exhilarating dance, a sweet, simple song-play, a spirited race, — all these help to enhance the joy of living.

The writer, in submitting this collection of ten of the best in five separate playground activities, does so with a feeling of confidence that, given the opportunity, children will play these games and perform these dances with a wholesome joyousness that will amply repay any instructor who has taken the trouble to teach them.

HARRY SPERLING.

April, 1916.

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SUGGESTIONS TO THOSE WHO ASPIRE TO BECOME SUCCESSFUL PLAYGROUND TEACHERS.*

1. Prepare for your day's work. Success in any line is always the result of faithful, sympathetic work based upon careful preparation.

2. Be punctual. Always arrive at your post so as to have ample time for preliminary arrangements. Do not leave before the official time for closing. When you leave be certain that your playground is in good condition.

3. Be dignified, yet sympathetic. Look upon your opening exercises as that part of your playground work which ought to have an elevating influence upon all children. Allow nothing to go on in the ground at this time that will interfere with these exercises.

4. Be thorough in what you undertake. The words of songs must be known if children are to enjoy singing; also, the rules of a game must be understood if the game is to do more than amuse for an instant.

5. Insist upon order. Freedom does not mean disorder or license. Orderly procedure gains the good will of all children, even the wildest. During the occupation period, order is essential if your pupils are not to degenerate into a mob. One thing, however, is never to be lost sight of, namely, that all playground work must be of a much freer character than is customary in most schoolrooms.

6. Lastly and chiefly, do not regard yourself as a high-grade policeman. Try to understand child nature. Enter heartily with a childlike spirit into the children's plays and games. Then, with adequate preparation and faithful service, you have every reason to expect success.

*From a circular of information on Playground Work compiled by William A. Stecher, Physical Director, Philadelphia.

SINGING GAMES.

The singing games will be found especially useful with the little folks who range in age from five years to ten. Girls older than this prefer the folk dances, while boys over ten will not play them under any consideration. In fact, a boy over eight should not be obliged any longer to join the girls' games and dances.

Only those singing games which experience has demonstrated to be the very best under varying conditions have been included in the following chapter.

The remarks of Miss Burchenal in regard to folk dances (see page 23) apply equally well to singing games. Her counsel can always be accepted as a safe guide.

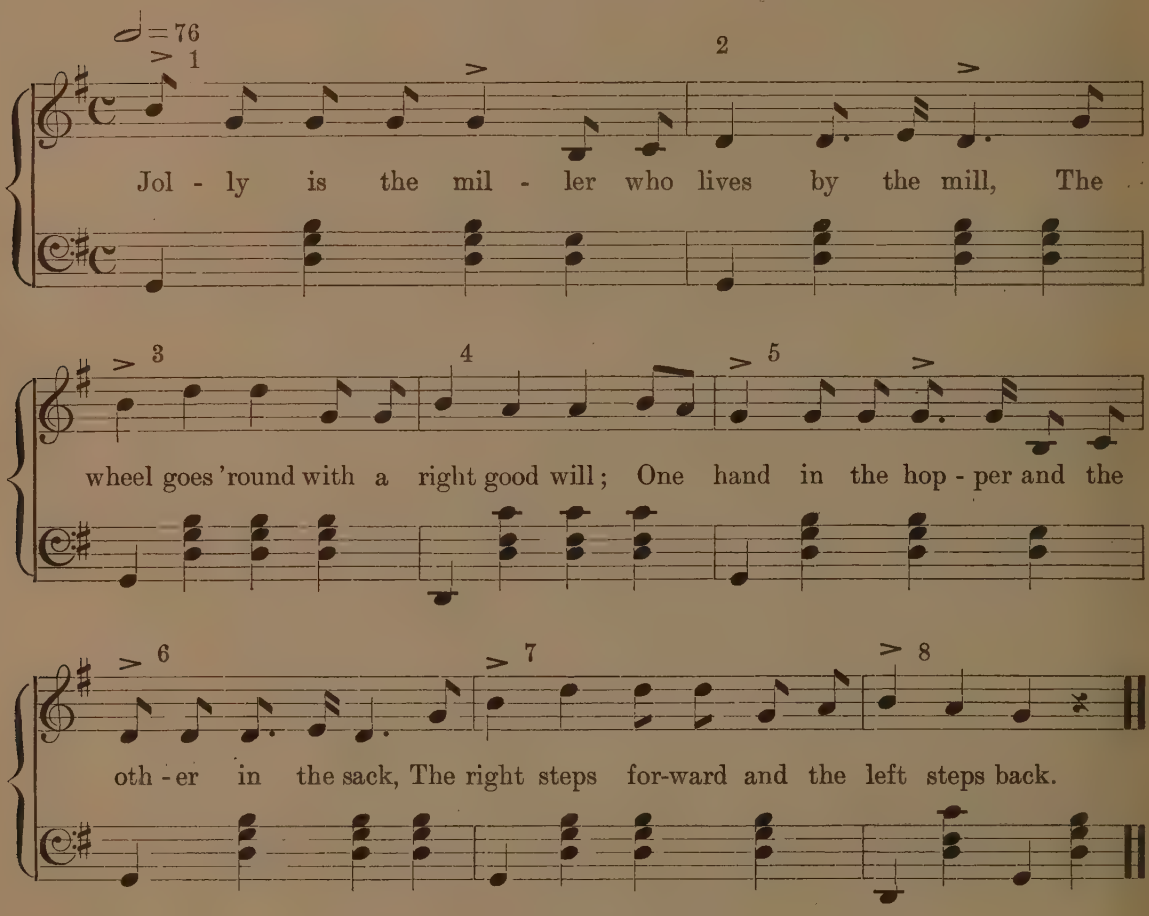
JOLLY IS THE MILLER.

(ENGLISH SINGING GAME.)

Any number; ages eight to fourteen.

Formation. The players take partners and form a double circle, all facing left. One player, the miller, stands in the centre. For beginners and young children, the game should be played, at first, without a child (the miller), standing in the centre.

The children clasp inside hands and, with arms swinging and care-free movements of the body, they step along briskly, singing:—


♩ = 76
1
2
Jol - ly is the mil - ler who lives by the mill, The
3
4
5
wheel goes 'round with a right good will; One hand in the hop - per and the
6
7
8
oth - er in the sack, The right steps for-ward and the left steps back.

On the last line the players suit the action to the words, the inside circle moves forward while the outside circle moves back, thus taking a new partner. As they do this the one in the centre tries to seize a partner. If she succeeds, the odd player now takes her place in the centre and the game continues as before. If the centre player fails, the game continues until she succeeds.

A variation is for the circle to skip instead of walk.

HOW D'YE DO, MY PARTNER?

A favorite for very young children.

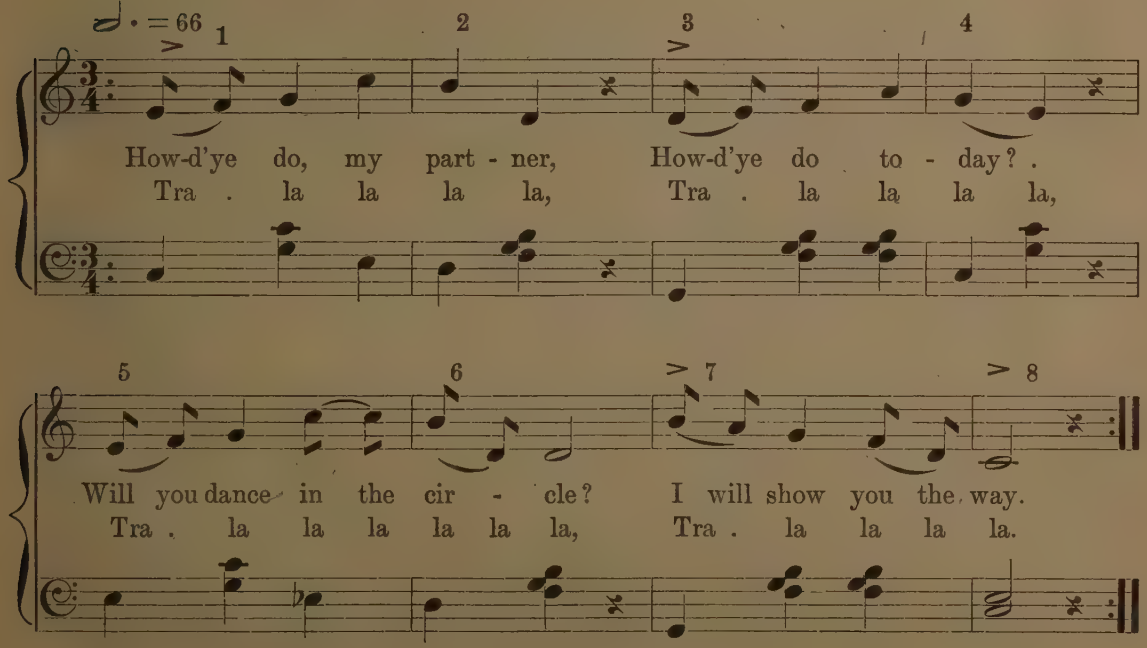
Any number; ages six to ten.

Formation. A single circle is formed, all facing the centre.

At first, this should be played as a single skipping game. One child stands inside the circle and greets another on the circle as the words indicate, on the first two measures. The chosen partner returns the greeting on measures three and four; they shake right hands on measures five and six; join left hands on measures seven and eight, and go skipping around to "Tra-la-la-la" of the repeat, while the other children keep time by clapping. At the end, partners bow, and each chooses a new partner, when the game is repeated. The next time there will be four couples, then eight couples, the number always doubling.

When the game is familiar, the children take partners and form a double circle facing each other.

On the first two measures the children on the outer circle bow to their partners. On the next two measures, the partners on the inside circle return the greeting. They now join and shake right hands on measures five and six, then join left hands also, and, all facing forward, go skipping around to the chorus of tra-la-la, when the music is repeated. At the end partners bow, the outside circle moves forward one place, and the dance is repeated with a new partner. This is continued indefinitely. A chord may be struck to suggest the bow and change of partners at the end.


♩. = 66
1
2
3
4
How-d'ye do, my part - ner, How-d'ye do to - day? .
Tra . la la la la, Tra . la la la la,
5
6
7
8
Will you dance in the cir - cle? I will show you the way.
Tra . la la la la la la, Tra . la la la la.

LET THE FEET GO TRAMP.

(AMERICAN SINGING GAME.)

Any number; ages five to eight. This is a good social game for very little boys and girls.

Formation. The children stand in a circle all facing the centre, one or more players in the centre, according to the number playing.

The children, while singing the rhyme, suit the action to the words, stamping their feet, left, right, left, on the words "tramp, tramp, tramp," and clapping their own hands on "clap, clap, clap." On the words "Let the finger beckon thee," all sing, but only the child in the centre beckons. She beckons to someone in the circle, who, on the words "Come, dear playmate, skip with me," joins hands in crossed skating fashion with the child in the centre. All now skip around the circle to the words "Tra, la, la, etc."

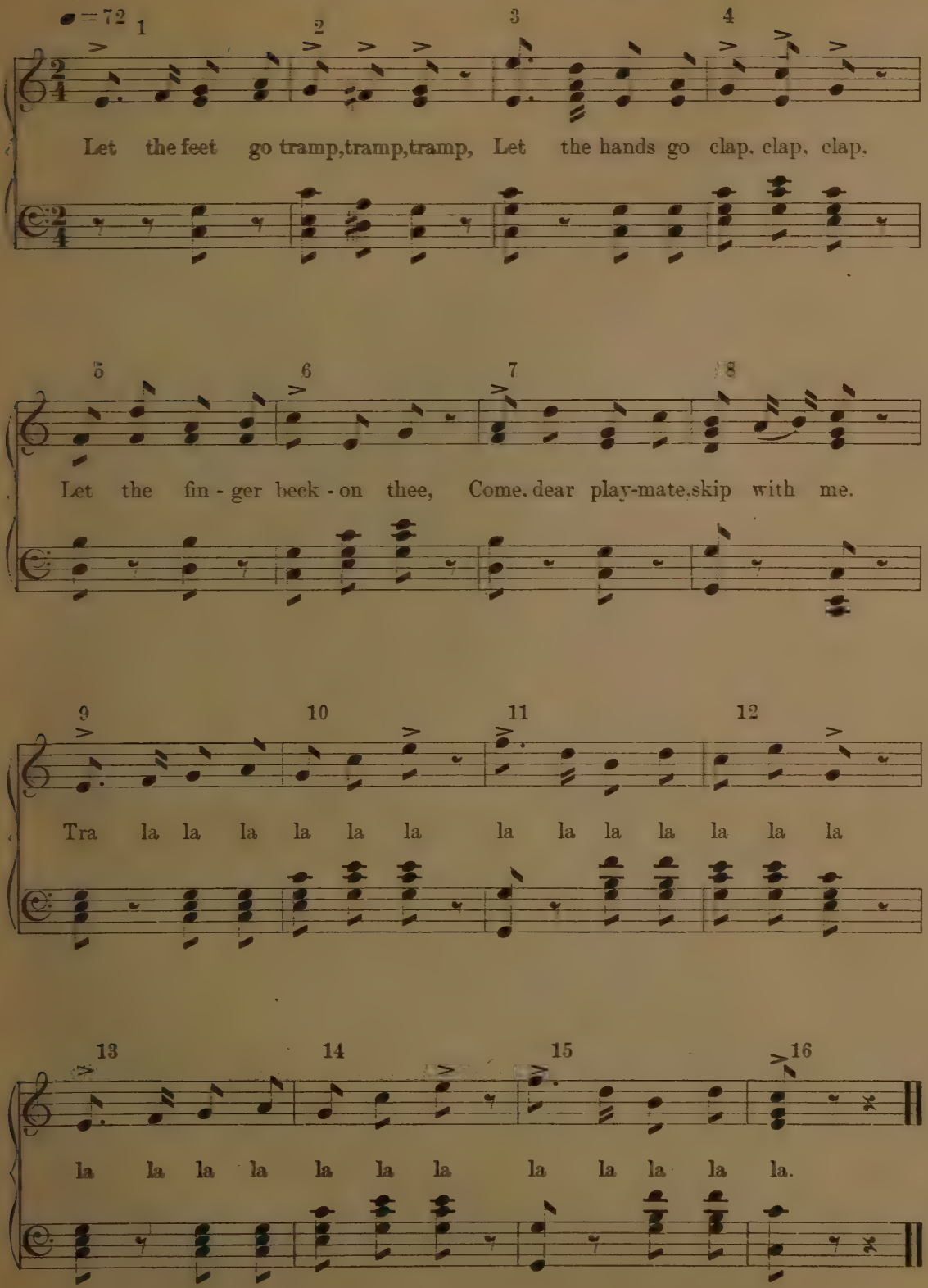
At the end of the game the partners in the centre bow to each other. The child originally in the centre takes her place in the circle, while the other child remains in the centre to begin the game anew.

The game is more effective with two or more children in the centre at the beginning of the game.

This is a very simple game and will prove useful and interesting in developing a sense of rhythm and inculcating a spirit of courtesy.

The teacher should insist on the little bow between partners at the end of each game and repetition.

LET THE FEET GO TRAMP.


♩=72
1 2 3 4
Let the feet go tramp,tramp,tramp, Let the hands go clap, clap, clap.
5 6 7 8
Let the fin - ger beck - on thee, Come, dear play-mate, skip with me.
9 10 11 12
Tra la la la la la la la la la la la la
13 14 15 16
la la la la la la la la la la la la.

CARROUSEL.

(SWEDISH SONG PLAY.)

For girls between the ages of six and sixteen; in fact, for all girls of playground age. Little boys also enjoy it. Any number may take part. The imitative action accompanying the words and the rhythmic and vigorous bodily expression, make a strong appeal to children.

Formation. The children form a double circle, all facing the centre. The players of the inside circle join hands, while those on the outside circle stand with their hands on the shoulders of those in front. This formation represents the carrousel or merry-go-round.

Figure 1. Measures 1 to 7, A. While the first verse is being sung the children all move left with a movement known as step-and-close, which is done by moving the left foot sideways left and then bringing up the right foot close to it. The step starts rhythmically, with two step-and-close movements to each measure, but gradually quickens in time as it gets near the end of the verse.

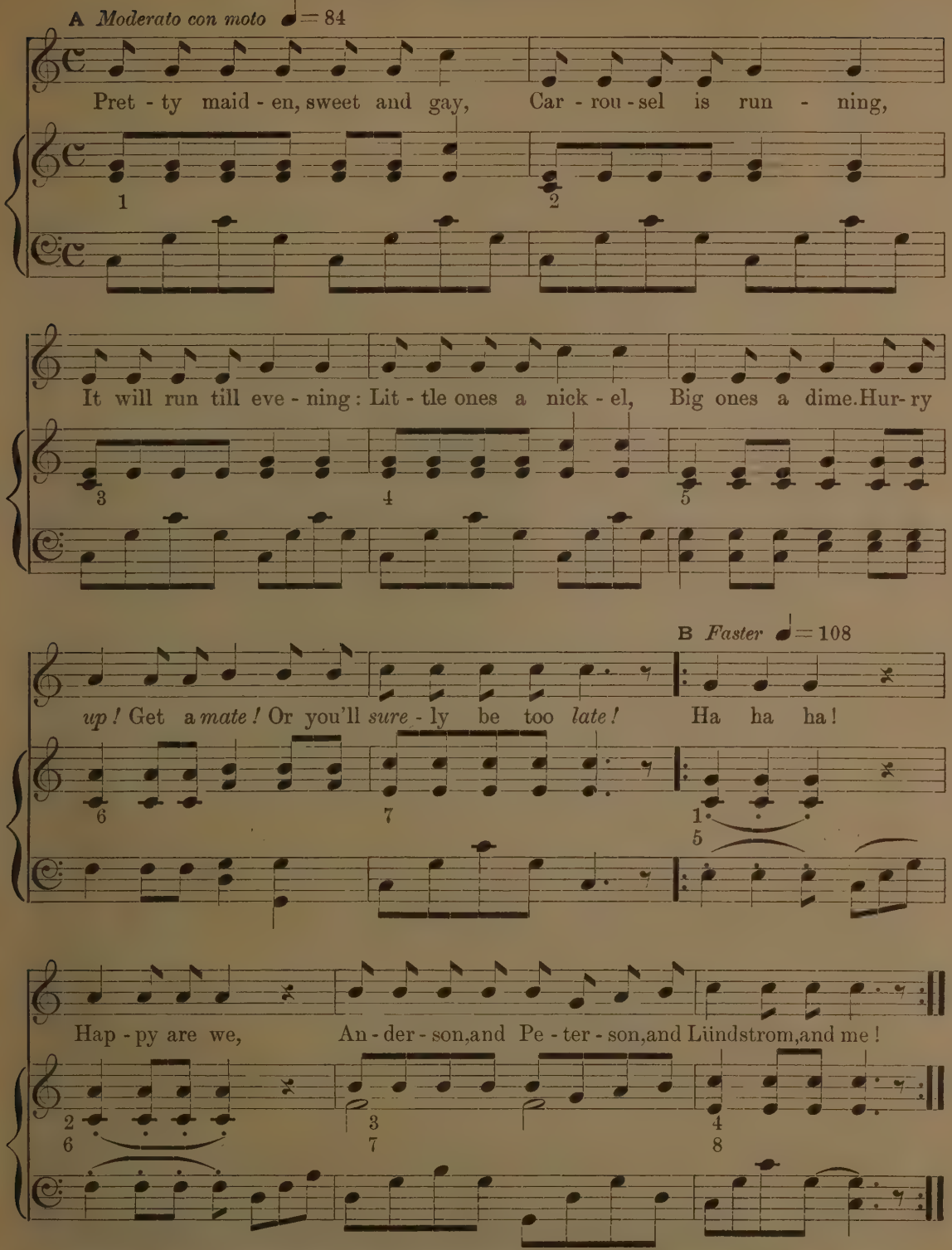
Figure 2. Measures 1 to 8, B. To the words of the second verse the children take the step-and-close left around the circle, but in double time, four to a measure, slowing down on the last measure. The words of the second verse are repeated, the children now dancing to the right. This jumping movement should be done in a vivacious, spirited manner in keeping with the words.

Repeat the dance from the beginning, partners first changing places, i. e., those in front changing places with those in the rear.

FIGURE 1, CARROUSEL.

CARROUSEL. (MERRY-GO-ROUND.)*

(SWEDISH SINGING GAME.)


A Moderato con moto ♩= 84
Pret - ty maid - en, sweet and gay, Car - rou - sel is run - ning,
It will run till eve - ning: Lit - tle ones a nick - el, Big ones a dime. Hur - ry
B Faster ♩= 108
up! Get a mate! Or you'll sure - ly be too late! Ha ha ha!
Hap - py are we, An - der - son, and Pe - ter - son, and Lündstrom, and me!

*From "Folk Dances and Singing Games," by Elizabeth Burchenal. Published by G. Schirmer, (Inc.) New York. Price, paper, $1.50; cloth, $2.50. Courtesy of the author and publisher.

I SEE YOU.

(SWEDISH SONG PLAY.)

This is a favorite game for girls between the ages of six and twelve. It can be danced on a grass, wood, or stone floor. Any number can take part.

Formation. The children stand in double lines facing each other. The front lines stand six feet apart. The children in the front lines have their hands on their hips. The players of the rear lines stand directly behind with their hands on the shoulders of those in front. Those in the front lines are numbered Ones, those in the rear lines are called Twos. The intervals sideways between every two couples are also about six feet.

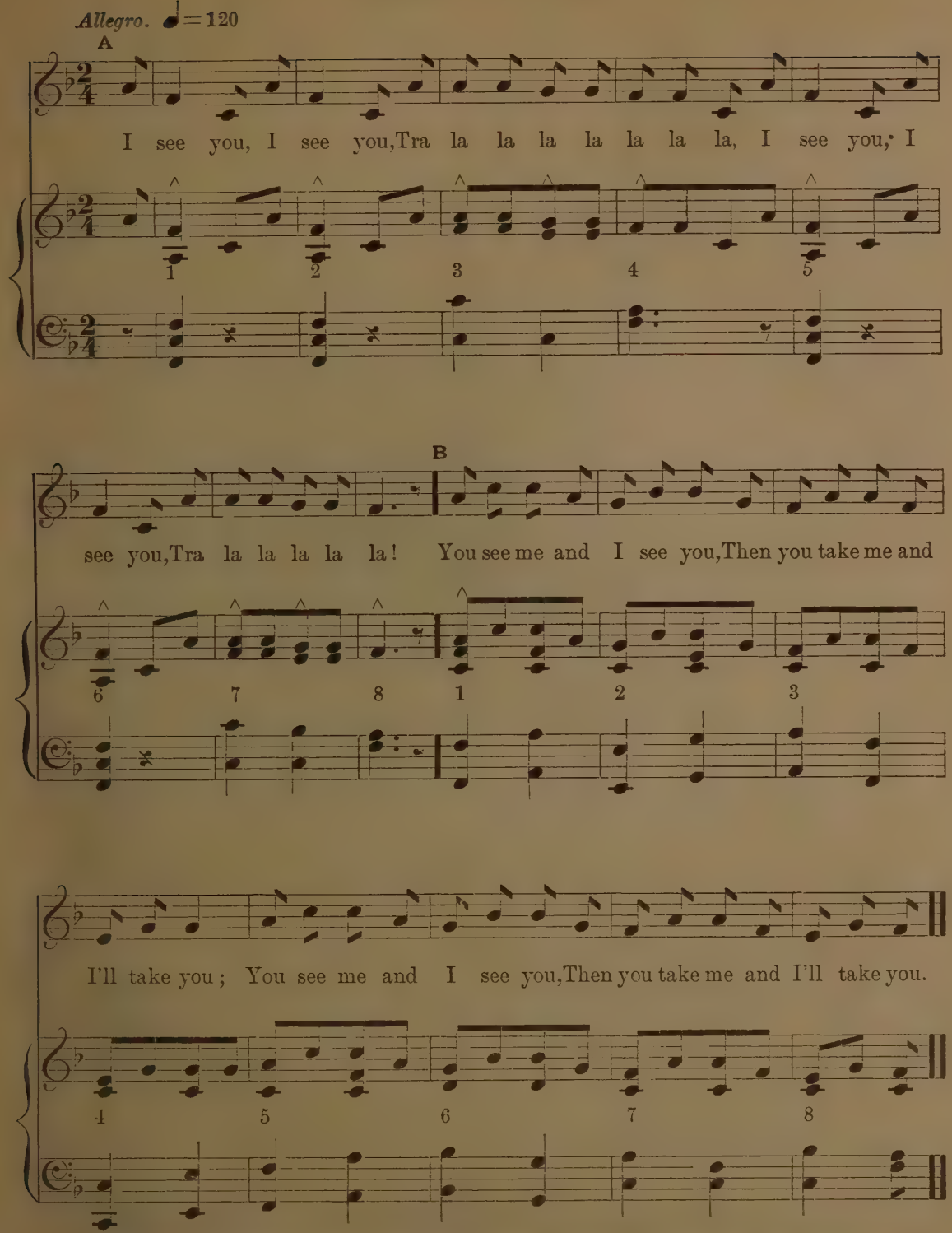
Figure 1. Measures 1 to 8, A. Those in the rear line, (Number Twos), play at "Peek-a-boo" with Number Twos in the rear lines opposite. This is done by looking slowly over the right shoulders of Number One across at Number Two, (measure one), then looking slowly over left shoulder, (measure two), now two rapid peeps, one over right, one over left, (measure three), look over right again and pause, (measure four). Repeat first figure, beginning over left shoulder, (measures five to eight).

Figure 2. Measures 1 to 8, B. At the beginning of the second strain with the singing of the words "I See You," etc., those in the rear lines clap hands and spring forward at the left side of those standing in the front to meet a partner from the other side whose hand she takes and swings her around once to the singing of the first four bars. Now releasing each other they clap hands quickly and grasping hands of Number Ones on their own sides, they swing them around to the end of the song, after which the original formation is resumed, but with the positions of Ones and Twos reversed. The dance is now repeated from the beginning with Number Ones playing at "Peek-a-Boo." At each repetition the Ones and Twos change places.

FIGURE 2, I SEE YOU.

I SEE YOU.*

(SWEDISH SINGING GAME.)


Allegro. ♩=120
A
I see you, I see you, Tra la la la la la la, I see you, I
1 2 3 4 5
B
see you, Tra la la la la! You see me and I see you, Then you take me and
6 7 8 1 2 3
I'll take you; You see me and I see you, Then you take me and I'll take you.
4 5 6 7 8

* From "Folk Dances and Singing Games," by Elizabeth Burchenal. Published by G. Schirmer, (Inc.) New York. Price, paper, $1.50; cloth, $2.50. Courtesy of the author and publisher.

THE SNAIL.

(AMERICAN SINGING GAME.)

Any number; ages six to ten.

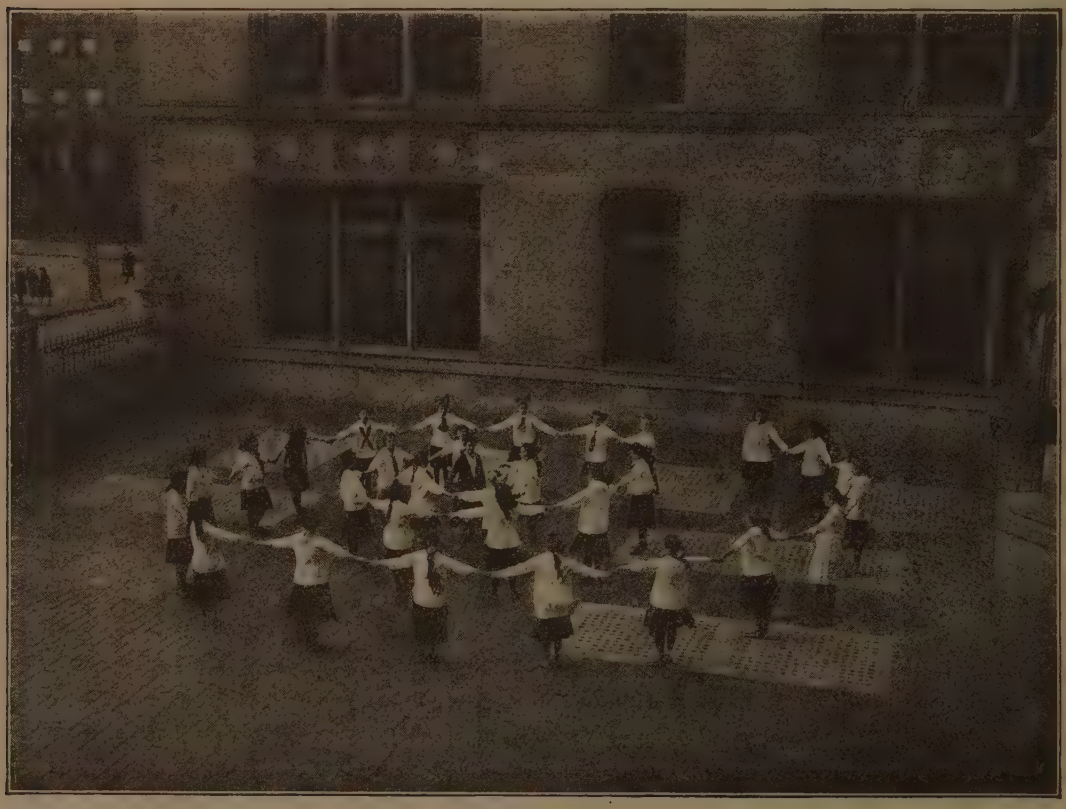
Formation. Ten to twenty in a circle.

The children join hands in a ring, which is open at one place. One of the players, the snail, stands in the middle of the ring.

While the first verse is being sung, one end of the ring begins winding slowly around like a spiral inside the circle, the others following, until the child standing in the middle is completely enclosed like a snail in its shell. All stop moving at the end of the first verse.

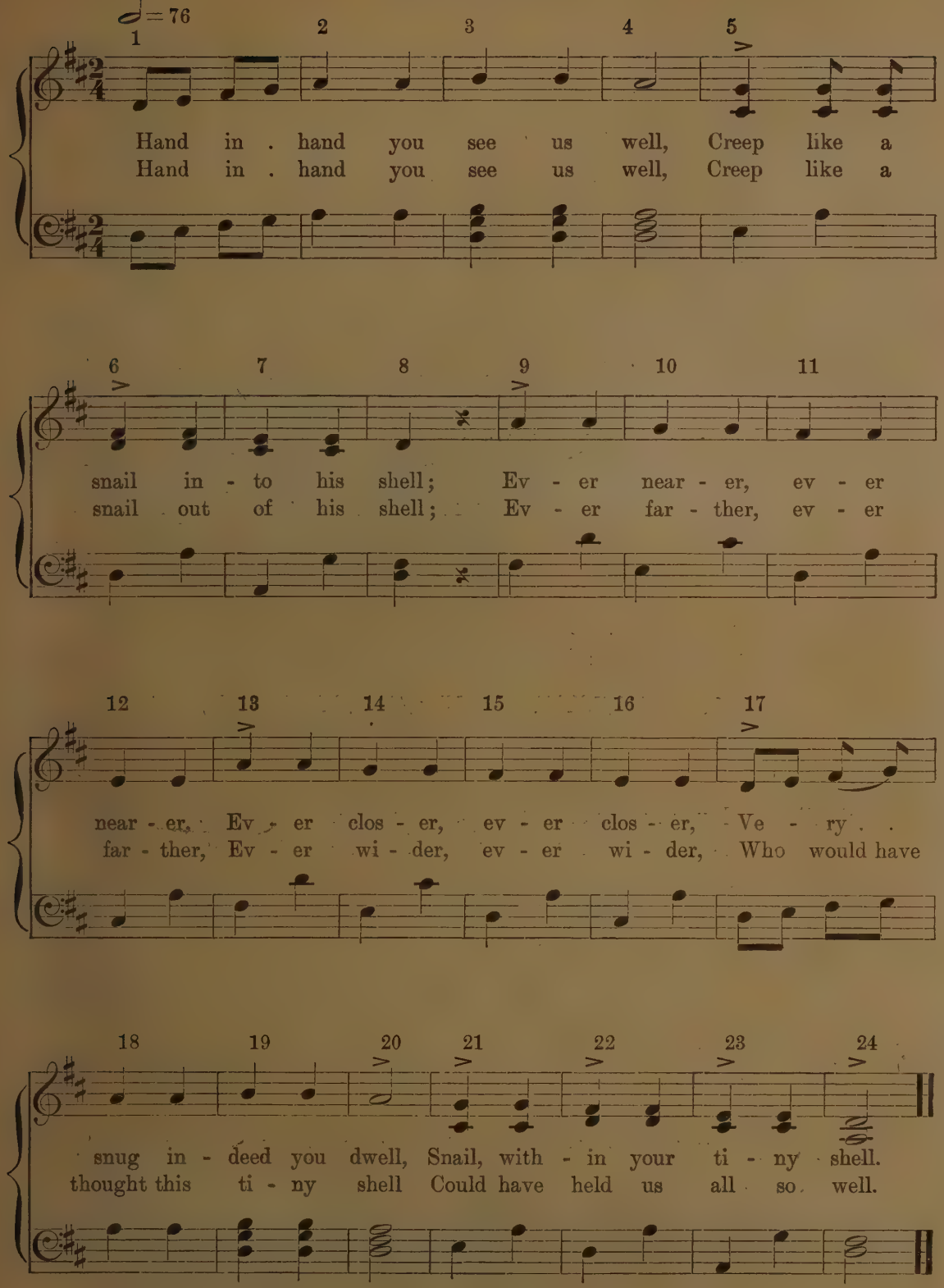
As the second verse is being sung, the outer end of the line moves in the opposite direction, the circle ever widening until, at the end of the rhyme, the children are again standing in one large ring.

The game is repeated with a new snail and with a new leader to start the winding.



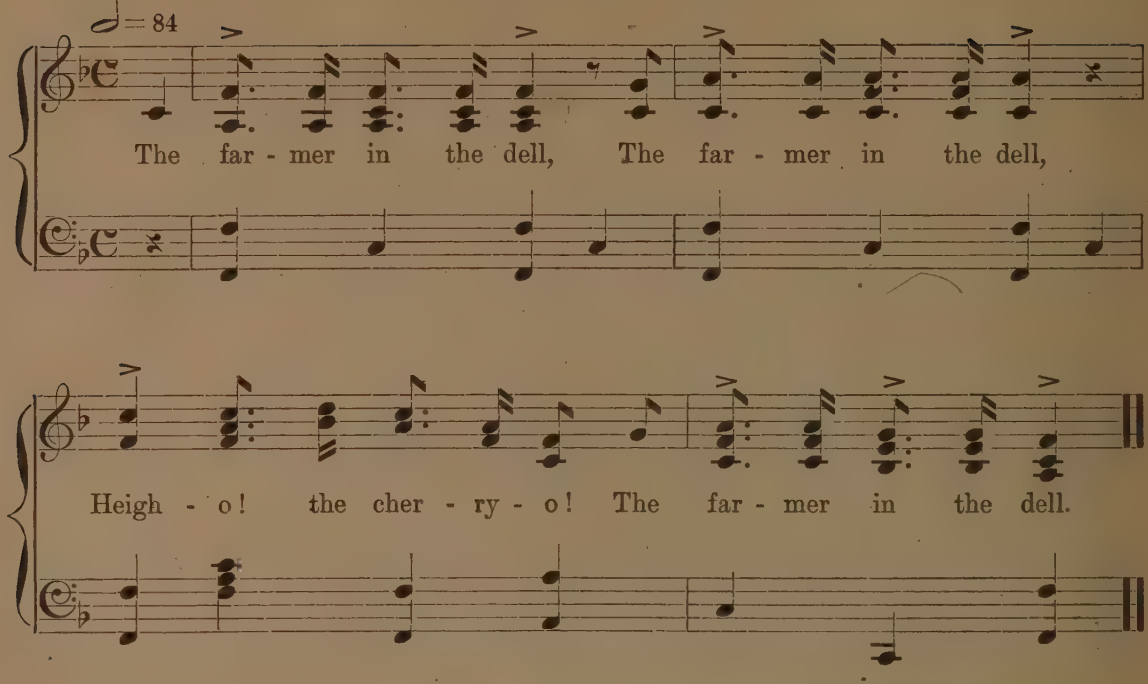
THE SNAIL.
The girl in the dark jacket in the centre is the snail.

THE SNAIL.


♩=76
Hand in . hand you see us well, Creep like a
Hand in . hand you see us well, Creep like a
snail in - to his shell; Ev - er near - er, ev - er
snail out of his shell; Ev - er far - ther, ev - er
near - er, Ev - er clos - er, ev - er clos - er, Ve - ry
far - ther, Ev - er wi - der, ev - er wi - der, Who would have
snug in - deed you dwell, Snail, with - in your ti - ny shell.
thought this ti - ny shell Could have held us all so well.

THE FARMER IN THE DELL.

(AMERICAN SINGING GAME.)



Any number; ages six to ten. This is a popular street game, familiar to most children, and very well adapted to playground use.

Formation. The children form a circle, facing centre, hands joined. One of the children, the farmer, stands in the centre of the ring. The ring moves continuously to the left as the children sing.

At the beginning of the stanza, when the children sing, "The farmer takes a wife," the player in the centre chooses one from the circle, who leaves her place and stands with the first player. At each new stanza the child last chosen beckons to another. Thus, the wife chooses a child, the child chooses a nurse, the nurse takes a cat, the cat takes a rat, and the rat, who chooses last, takes out a child to be the cheese.

1 The farmer in the dell,
The farmer in the dell,
Heigh-o! the cherry-o!
The farmer in the dell.

2 The farmer takes a wife,
The farmer takes a wife,
Heigh-o! the cherry-o!
The farmer takes a wife.

3 The wife takes a child,
The wife takes a child,
Heigh-o! the cherry-o!
The wife takes a child.

4 The child takes a nurse,
The child takes a nurse,
Heigh-o! the cherry-o!
The child takes a nurse.

5 The nurse takes a cat,
The nurse takes a cat,
Heigh-o! the cherry-o!
The nurse takes a cat.

6 The cat takes a rat,
The cat takes a rat,
Heigh-o! the cherry-o!
The cat takes a rat.

7 The rat takes the cheese,
The rat takes the cheese,
Heigh-o! the cherry-o!
The rat takes the cheese.

When all have been brought into the circle, the children begin singing all the verses over again. The lines of each verse now are:

1 The farmer runs away,
The farmer runs away,
Heigh-o! the cheery-o!
The farmer runs away.

2 The wife runs away, etc.

3 The child runs away, etc.

4 The nurse runs away, etc.

5 The cat runs away, etc.

6 The rat runs away, etc.

The cheese now stands alone, whereupon the children stop marching and shake their forefinger at the child as they sing:

7 The cheese stands alone,
The cheese stands alone,
Heigh-o! the cherry-o!
The cheese stands alone.

The game now begins again with a new farmer in the centre.

If it is the teacher's intention to continue with a few repetitions, she must anticipate the end of the game and have her plans well matured for choosing some child to be the farmer to start the game anew, for such is the nature of this game that the children break up right at the end and are likely to leave unless one has a strong influence over them.

OATS, PEAS, BEANS AND BARLEY GROWS.

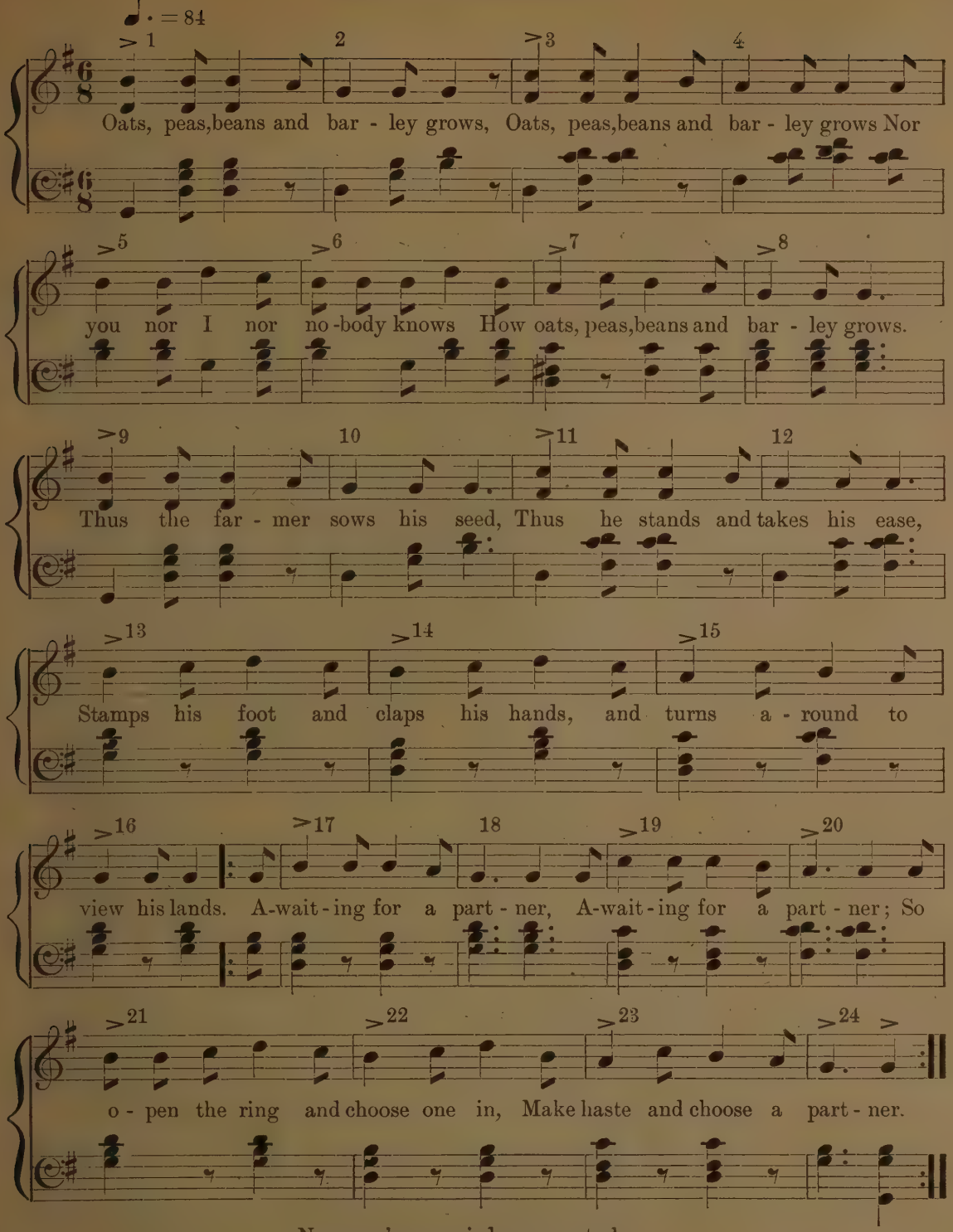
Any number; ages six to ten.

(This is a well-known street and playground game, well liked by children and easily taught.)

Formation. The children clasp hands and form a circle, one of their number remaining in the centre. They move left as they sing the first four lines. They then stand still and dropping hands, go through the various motions suggested in the next four lines; namely, performing a sweeping movement with the arm in imitation of scattering seed, for the first line; folding the arms and looking proudly about on the second line; stamping the foot and clapping the hands, on the third line; and turning slowly and completely around, on the last line of this verse. The children again clasp hands and continue in the same direction as before while singing the first two lines of the third verse. On the two lines following, all drop hands again and stand, while the one in the centre either beckons or takes a partner, who joins her in the centre. All those in the circle now shake their forefinger warningly at the couple in the centre as the last verse is sung. The game is repeated with the one who was chosen remaining in the centre, the other taking a place in the circle.

For large numbers, several children instead of only one stand in the centre and choose partners.

OATS, PEAS, BEANS.


♩. = 84
Oats, peas,beans and bar - ley grows, Oats, peas,beans and bar - ley grows Nor
you nor I nor no-body knows How oats, peas,beans and bar - ley grows.
Thus the far - mer sows his seed, Thus he stands and takes his ease,
Stamps his foot and claps his hands, and turns a - round to
view his lands. A-wait - ing for a part - ner, A-wait - ing for a part - ner; So
o - pen the ring and choose one in, Make haste and choose a part - ner.

Now you're married you must obey,
You must be true to all you say,
You must be kind, you must be good,
And keep your wife in kindling wood.

ROUND AND ROUND THE VILLAGE.

(AMERICAN SINGING GAME.)

Any number; ages six to ten.

Formation. Players form a circle, clasping hands. One player stands outside the circle. All sing the rhyme as the outside player walks or skips around the outside of the circle. On the second verse the players on the circle raise their joined hands thus forming "windows" for the single player to pass in and out of. At the beginning of the third verse the odd player stands inside the circle before another player, whom she chooses as a partner while the verse is being sung. At the beginning of the last verse, the chosen partner stands behind the first player, her hands on this child's hips, and the two march around thus during the singing of the verse. The game is now repeated from the beginning, with these two parading around the outside and going in and out of the windows. Both choose partners on the third verse, and all four form a line and walk around on the last verse as described above. This line grows larger with every repetition of the game until all have been chosen as partners, when the game begins anew with a new child on the outside.

1 Go round and round the village,
Go round and round the village,
Go round and round the village,
As we have done before.

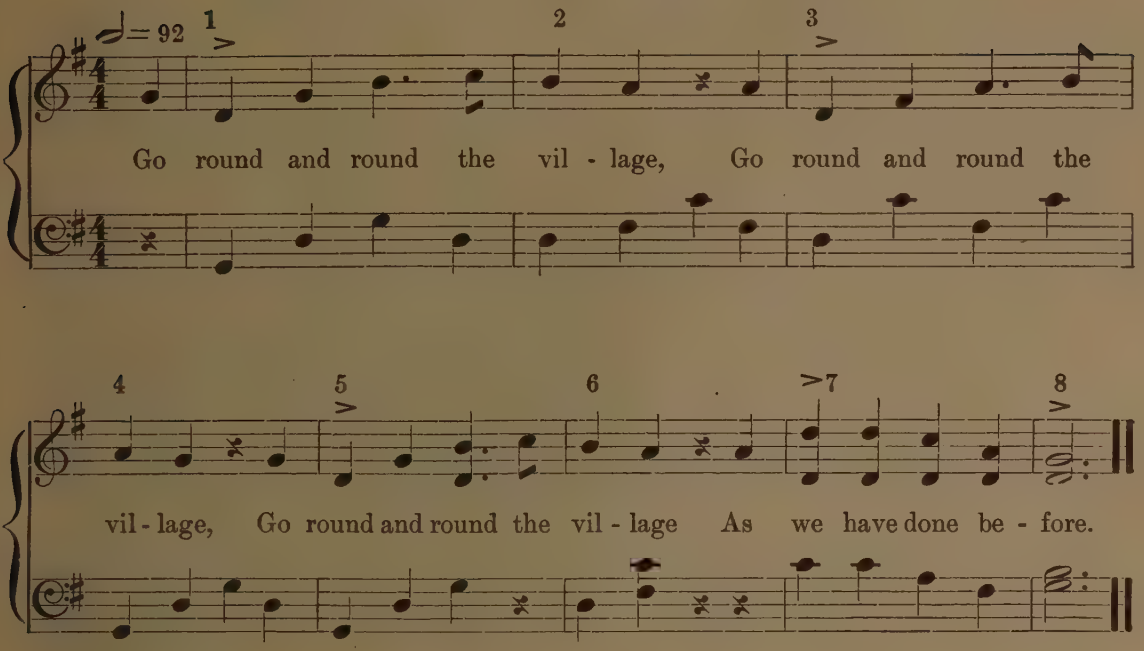
2 Go in and out the windows,
Go in and out the windows,
Go in and out the windows,
As we have done before.

3 Now stand and face your partner,
Now stand and face your partner,
Now stand and face your partner,
As we have done before.

4 Now follow me to London,
Now follow me to London,
Now follow me to London,
As we have done before.

A pleasing variation for city children is simply to substitute the word "city" for "village" in the first verse and the word "subway" for "window" in the second verse. This will bring the meaning more within the range of their experience, which is always a desirable factor in all teaching.

ROUND AND ROUND THE VILLAGE.



ROUND AND ROUND THE VILLAGE.
FIGURE 2, "Go in and out the windows."

DID YOU EVER SEE A LASSIE?

Any number; ages six to ten.

Formation. The children form a circle, all facing inward. One of their number, acting as leader, stands in the middle of the circle.

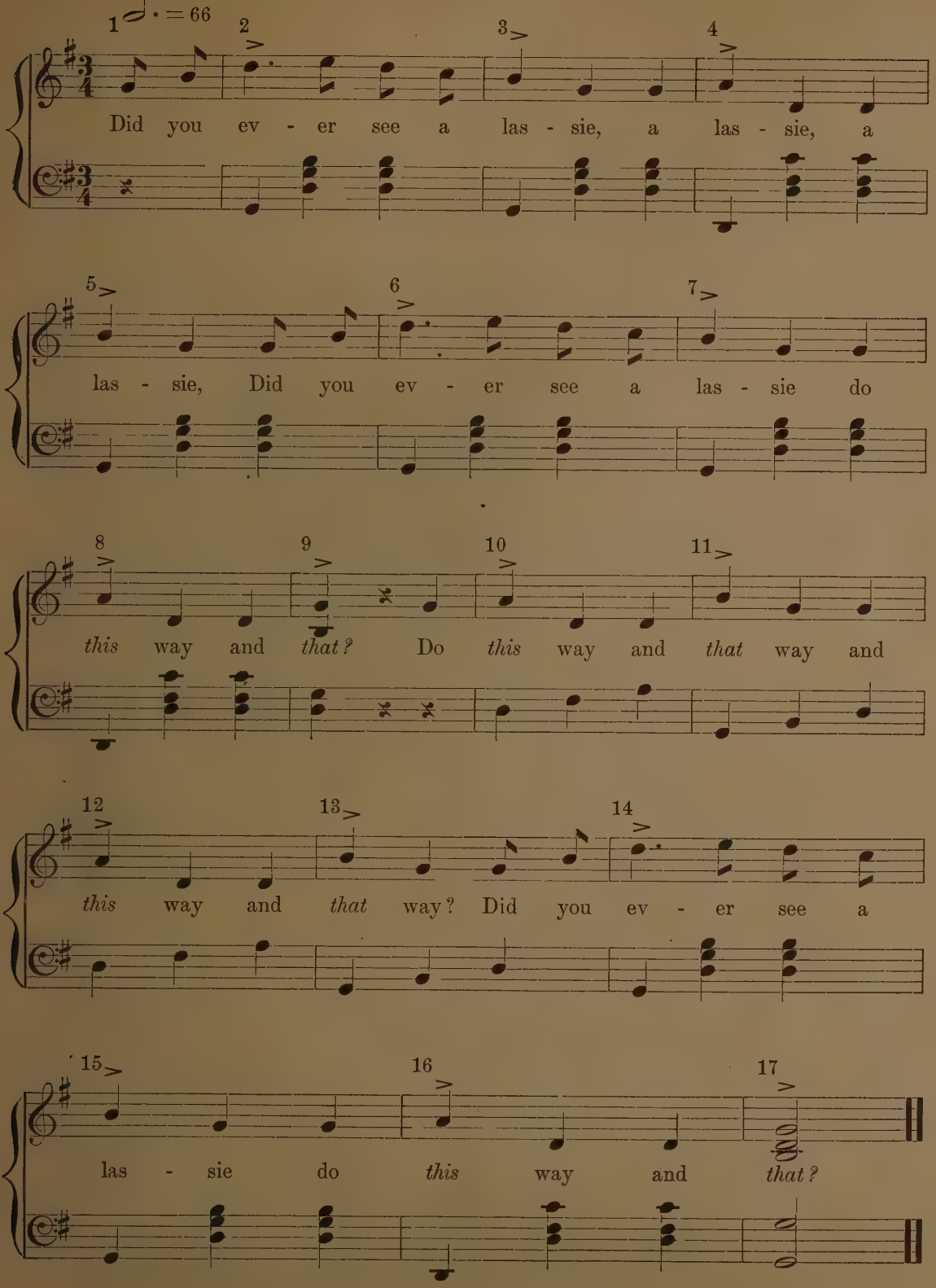
The children sing, and when they come to the words "Do this way and that way," they imitate the movements of the leader, who, at these words and those which follow, performs some easy, well-known movements or grotesque gymnastic exercises like arm bending or stretching; step, heel, step; skipping rope; birds flying; hopping; skipping; blowing a trumpet or any appropriate action which the imagination of the child may suggest.

The leader should be changed from time to time, thus giving renewed interest to the game by introducing new exercises resulting from a different individuality expressing itself. The teacher should stand where she can readily suggest and illustrate by signs and movements appropriate exercises to be selected.

This game is equally good in the classroom and the playground. When a boy is leader, "laddie" should be substituted for "lassie" in the song.

Very young children especially like it, as it affords play for the imagination while at the same time giving opportunity for joyous, physical expression.

DID YOU EVER SEE A LASSIE?



SUPPLEMENTARY LIST
OF
TEN GOOD SINGING GAMES FOR PLAYGROUNDS.

1. Washing the Clothes.
2. Tailor's Dance.
3. First of May.
4. Looby Loo.
5. London Bridge.
6. I Tiskit—I Taskit.
7. Mulberry Bush.
8. King of France.
9. Soldier Boy.
10. Our Little Girls.

Numbers 1 and 2 are found in "The Folk Dance Book" by C. Ward Crampton.

Number 3 is found in "Folk Dances and Singing Games" by Elizabeth Burchenal.

Numbers 4, 5, 6, 7 and 8 are found in "Games for the Playground" by Jessie H. Bancroft.

Numbers 8 and 9 are found in "Singing Games and Folk Dances" by Mari R. Hofer.

Number 10 is found in "Dances of the People" by Elizabeth Burchenal.

FOLK DANCING.

According to Dr. Luther Halsey Gulick, acknowledged authority on play and playgrounds, there exist definite principles of selection for games, which the writer believes apply equally well to folk dances. These principles are suggested by the following questions:—

1. Is the folk dance selected intrinsically interesting?
2. Is it simple and easily taught?
3. Does it adapt itself to large numbers?
4. Does it provide vigorous and wholesome exercise?
5. Is it adapted to the stage of development of the child?

An affirmative answer may be given to all of the above questions in reference to the dances described in the following chapter. The writer has had successful experience with all of them, and has no hesitancy in recommending their use on the playground.

In including the Portland Fancy and Virginia Reel, two of the best American folk dances, the writer has departed somewhat from his original idea of including only the ten best playground folk dances, because these two dances, so far as the playgrounds are concerned, are comparatively untried; but the writer feels that the results following their use will fully justify his judgment in including them in this chapter.

The Virginia Reel, which really is the English Sir Roger De Coverly, is one of our best known American contra dances and should become increasingly popular on our playgrounds the oftener and better it is taught.

If those who are familiar with some of the American contra dances will essay to teach them, they will be surprised to see how quickly the children learn them and how much fun and exhilarating exercise they can provide. They certainly fit the American temperament much better and more readily than do a great many of the foreign folk dances on which much more labor is spent without nearly half the effectiveness.

INTERPRETATIVE DANCE.

PLAYGROUND.

The sun doth arise,
And make happy the skies,
The merry bells ring
To welcome the Spring.
The skylark and thrush
And the birds of the bush,
Singing merrily around
As the streams are unbounded.
Our sports shall be seen
On the echoing green.
Our sports shall be seen
On the echoing green.
Till the little ones weary
No more can be merry,
The sun doth descend
And our sports have an end.

Anon.

INTERPRETATIVE DANCE.

DAYBREAK.

A wind came up out of the sea,
And said, "O Mists, make room for me."
It hailed the ships, and cried, "Sail on,
Ye mariners, the night is gone."
And hurried landward far away,
Crying, "Awake! it is the day."
It said unto the forest, "Shout!
Hang all your leafy banners out!"
It touched the wood-bird's folded wing
And said, "O Bird, awake and sing."
And o'er the farm, "O Chanticleer,
Your clarion blow, for day is here."
It whispered to the fields of corn,
"Bow down, and hail the coming morn."
It shouted through the belfry tower,
"Awake, O Bell! proclaim the hour."
It crossed the churchyard with a sigh,
And said, "Not yet: In quiet lie."

Henry W. Longfellow.

HINTS ON FOLK DANCING.

By Elizabeth Burchenal, A.B.

Do not call any dance a folk dance, unless you know that it comes from a traditional source, and is *not* a composed dance.

Do not depart from the traditional step and figures of a folk dance.

Dance all folk dances in the simple direct folk manner, that is, with utter simplicity and straightforwardness, with entire absence of any attempt to be "graceful" or "dainty."

Select dances, with a social element, which are done *with* others and not *at* others — that is, circle or set formation dances.

Do not teach children to think of themselves in dancing, but inspire unconscious, simple pleasure in the dance itself. To this end, avoid solo dancing, fancy costumes, and exhibitions which tend to rob the dancing of its real charm and value.

In teaching a folk dance, do not spend any unnecessary time on preliminaries. Get into the formation of the dance in the quickest and most natural way.

At first select dances which have the simplest steps, such as running or skipping, but which yet have a good deal of action. Do not spend any more time in explaining than is absolutely necessary. Let the children learn a dance, as far as possible, by doing it!

As soon as a dance is learned by the children, drop the attitude of teacher, and let all dance just for the pleasure of doing so. In other words, do not always be *teaching* when conducting a class in folk dancing. Let the dances be used as a means of enjoyment, when they have been learned.

DANISH DANCE OF GREETING.

Any number; ages six to ten.

Formation. Partners, all in a single circle, facing centre, hands on hips.

Figure 1. Measures 1 to 8, A. Clap hands twice quickly, then curtsey to partner (measure 1). Clap hands as before and curtsey to nearest dancer on other side (measure 2). Stamp outside foot, stamp inside foot (measure 3). Turn around once in place, away from partner, with three light running steps (measure 4). Repeat the above (measures 5 to 8).

Figure 2. Measures 1 to 8, B. All join hands in one large circle, facing slightly to the left, and with sixteen short running steps dance around to the left (measures 1 to 4). Facing quickly to the right and with hands still joined, dancers repeat the running in the opposite direction (measures 5 to 8). Repeat dance from the beginning.

This is a splendid dance to give to little ones, and is always a favorite. It is also a good dance with which to instill a sense of rhythm where this is lacking, because the melody is so suggestive of the action required.

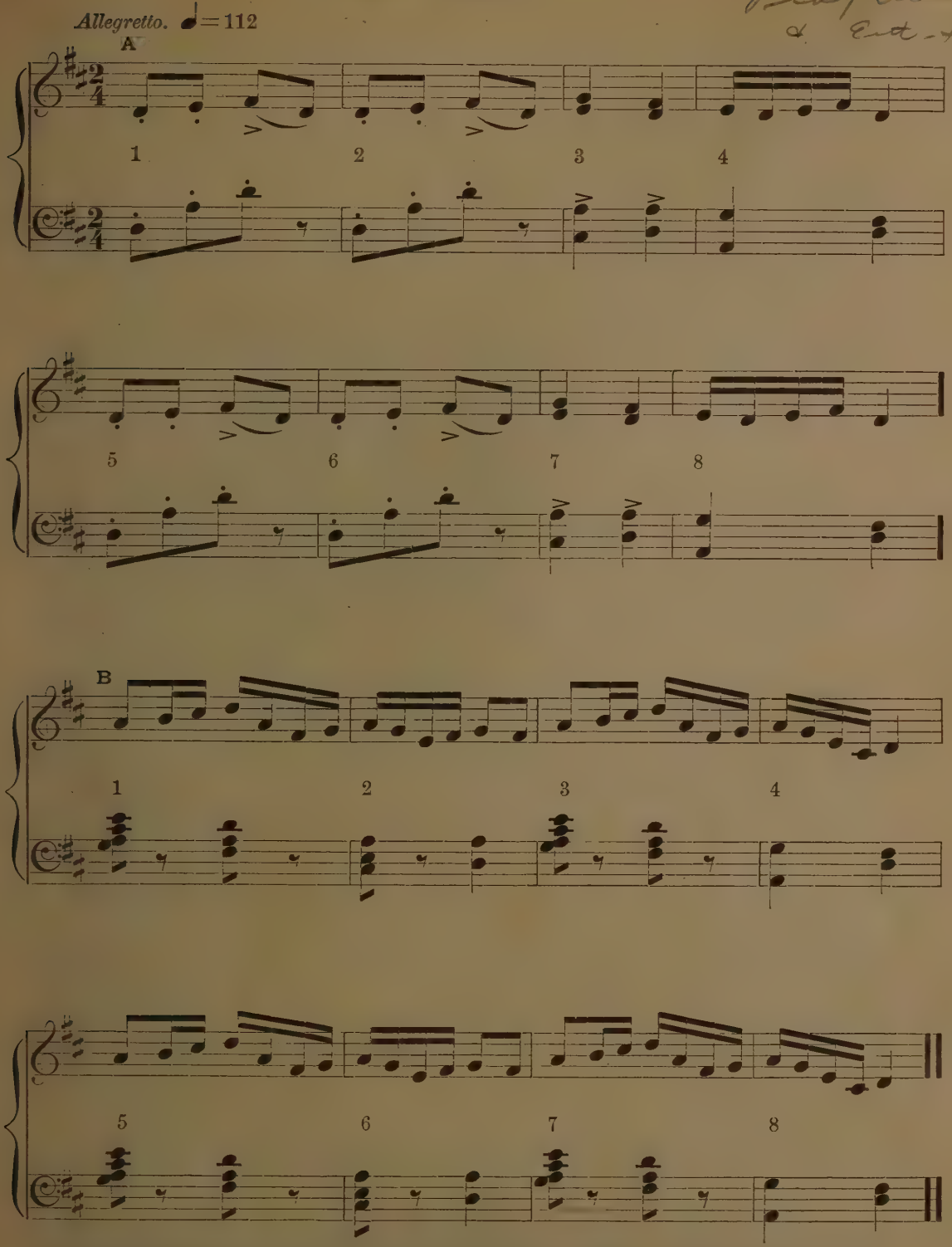
Where large numbers are to be accommodated and conditions do not permit of several small circles of twelve to sixteen children, the teacher should arrange concentric circles, two, three and four rings being perfectly practicable.

This is perhaps the simplest and easiest of all popular playground dances to teach. The inexperienced teacher should never fail to include this one in her collection. It is a standby also for the experienced teacher when dealing with children just being introduced into playground life.

FIGURE 2, DANISH DANCE OF GREETING.
The teacher has arranged concentric circles in order to accommodate a large number in a small place. One circle is running to the left while the other runs to the right in order to avoid confusion.

DANCE OF GREETING.*

(DANISH.)



* From "Folk Dances and Singing Games," by Elizabeth Burchenal. Published by G. Schirmer, (Inc.) New York. Price, paper, $1.50; cloth, $2.50. Courtesy of the author and publisher.

PORTLAND FANCY.

(AMERICAN CONTRA DANCE.)

Music: "Speed the Plow."

Any number; ages twelve years and upward.

Formation. Two couples to a set, Couple 1 facing Couple 2 at an interval of about five feet; the same interval between sets, which are arranged so that all form one large circle.

Introduction. Measures 1 to 4. Partners salute, then couples salute (measures 1 and 2); interval (measures 3 and 4).

Figure 1. Measures 5 to 8. Partners join hands, crossed skating fashion, and balance forward and backward; repeat (measures 5 and 6). All four join hands and slide left once around (measures 7 and 8).

Figure 2. Measures 1 to 8 repeated. Balance forward and backward and repeat as in first part of figure one (measures 1 and 2). Couples cross to opposite sides in four walking steps, gentlemen passing on the outside and ladies through the centre; partners face each other and change places in four walking steps, passing each other on the right; ladies move diagonally across to their original places in four steps and then gentlemen do the same (measures 3, 4, 5 and 6). All four join hands and slide left once around as in second part of Figure 1 (measures 7 and 8).

Figure 3. Measures 9 to 16. Balance forward and backward and repeat (measures 9 and 10). Opposite ladies advance, join right hands, and then pass over to opposite gentleman, who clasps her left hand in his left and with his right hand at her waist, turns her once to the left (measures 11 and 12). Ladies again join right hands and pass back to their own gentleman, who turns his own partner as he did the opposite lady (measures 13 and 14). Partners join hands, skating style, and all skip once around, returning to original places (measures 15 and 16).

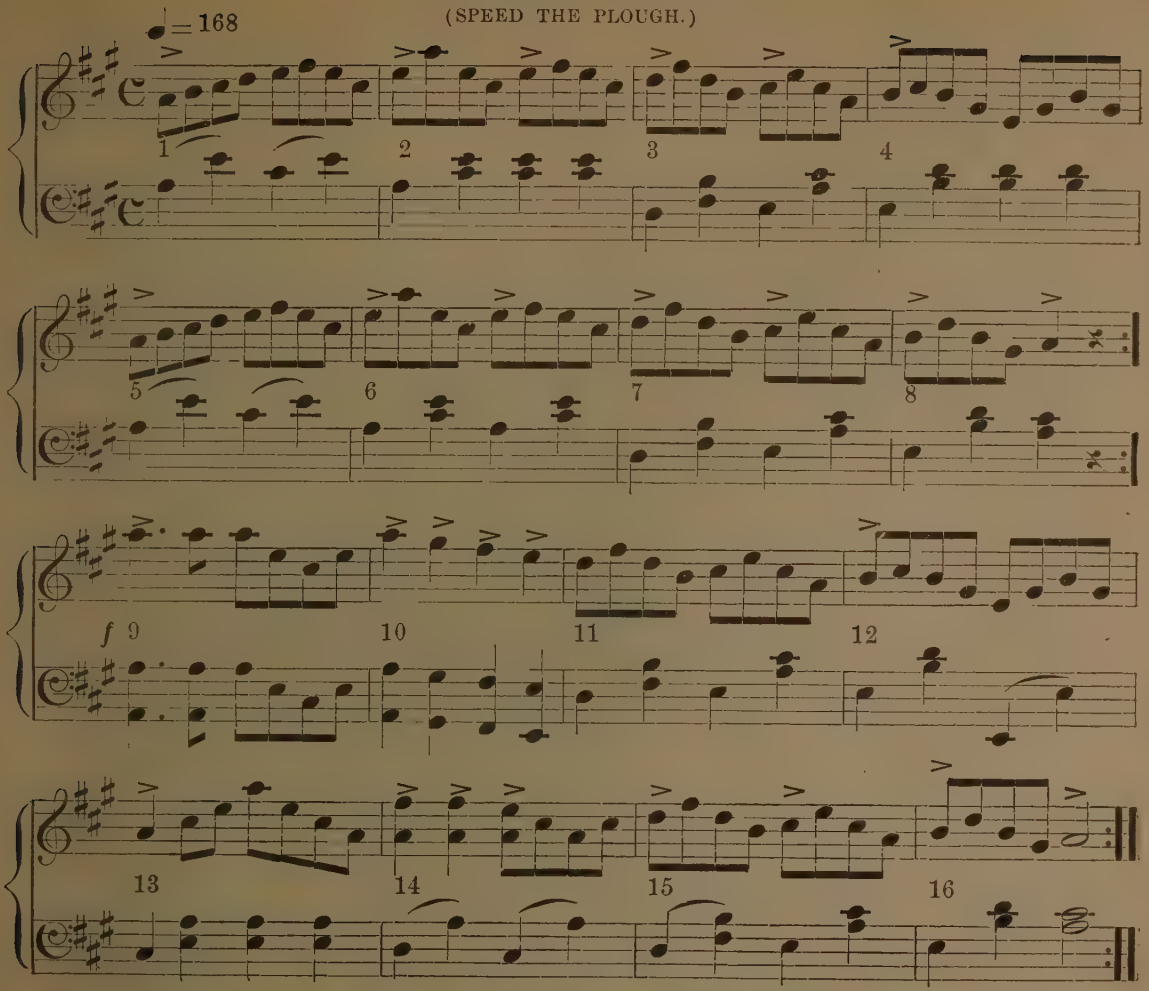
Repeat dance from beginning, but instead of balancing forward and backward on the first four counts, take four walking steps forward, passing opposite couple, and meeting and greeting advancing couple from next set. Repeat dance with new couple, beginning with the balance-forward-and-backward, done but once.

The whole movement of the dance is lively and spirited.

This is a great favorite in New England rural communities, where it has several variations, being danced in sets of eight as well as fours, and where, frequently, some self-appointed master of ceremonies stands in the centre or near the fiddler, calling out in a quaint manner the different figures.

PORTLAND FANCY.

(SPEED THE PLOUGH.)



Formation for Portland Fancy.

CHIMES OF DUNKIRK.

(FRENCH.)

Any number; ages six years and upward.

A simple French folk dance which is especially suitable for small children, but which is so full of a good rollicking swing and spirit that many older children will enjoy it equally well.

Formation. Double circle, partners facing, inside circle facing outward, outside circle facing inward; hands on hips.

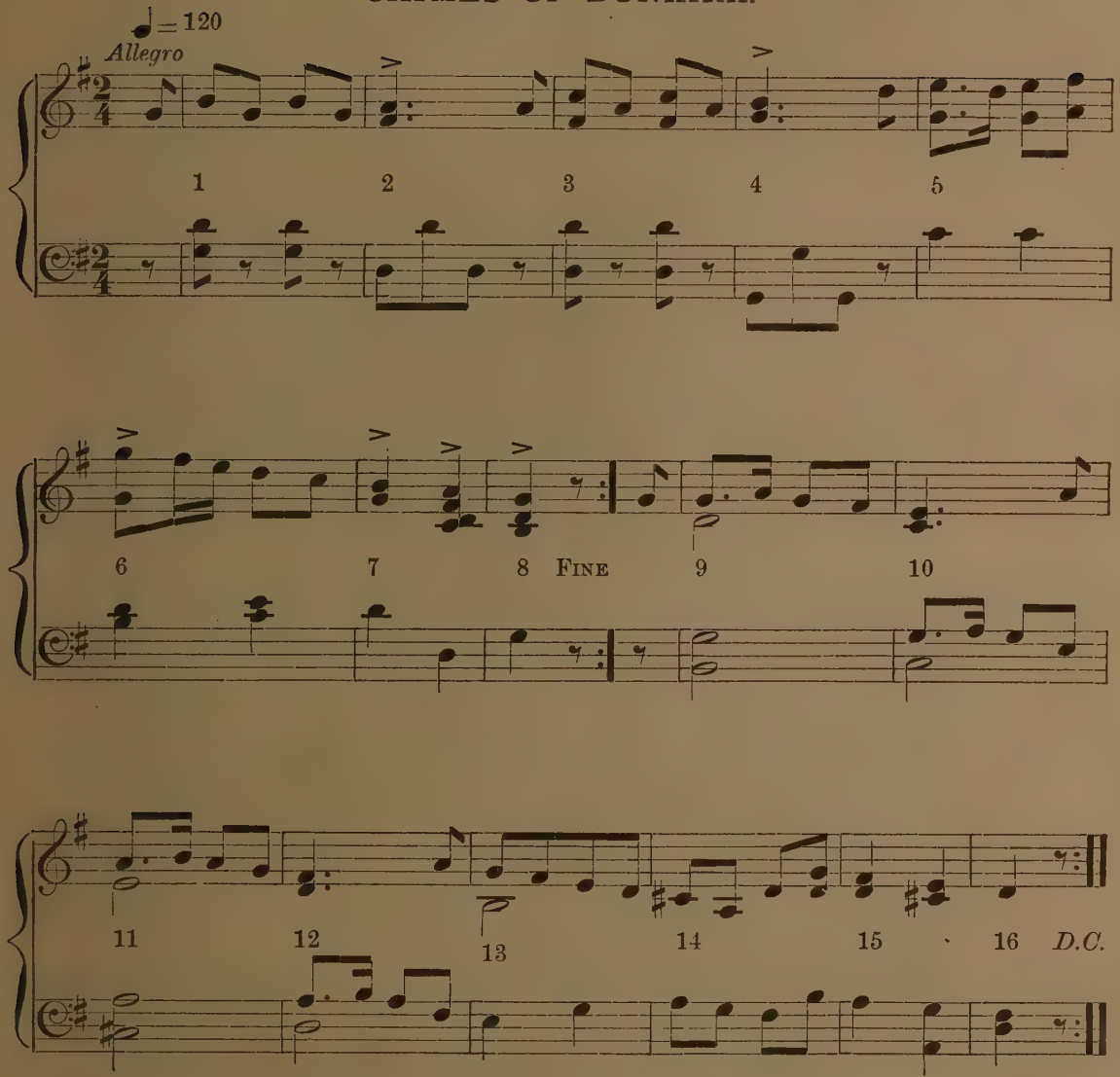
Figure 1. Measures 1 to 8. Beginning with right foot, stamp three times, (right, left, right), the body relaxing to the side on which one stamps (measures 1 and 2). Clap own hands three times in front of partner's face as if angry (measures 3 and 4). Join both hands with partner's and turn once around in place with light running steps (measures 5 to 7). Drop partner's hands, all move one step to the right and as heels come together greet the new partner with a short curtsey. The change of partners may be omitted if desired, and is recommended in the case of young children, a mere bowing to one's own partner on measure eight being sufficient. Repeat from beginning (measures 1 to 8 repeated). Instead of bowing or changing partners on the repeat, the dancer on the outside circle takes her partner's left hand in her right and swings her to a place beside her on the right, all joining hands in one large circle.

Figure 2. Measures 9 to 16. Facing left the circle goes skipping around to the left with sixteen skips, halting and turning to the right on fifteen and sixteen. Repeat skipping to the right, on the last measure swinging partner on the right back into place into inside circle. Repeat dance from the beginning. The beats in the first part are accented so as to suggest stamping and clapping, while the tempo of the second part is quite lively, so that the dancers feel like skipping.

The following words have been improvised by New York school children, to be sung as an accompaniment to the dance. They will help in providing the music when nothing better is at hand.

"Come children, come and play
With clapping, clapping gay.
What fun it is to dance and sing
This happy day.
We stamp and stamp, you see,
Then clap one, two, three,
Then choose a little partner
And dance with glee.
Tra la la la la la
Tra la la la la la,
The children sing, their voices ring,
Tra la la la."

CHIMES OF DUNKIRK.



VIRGINIA REEL.

(AMERICAN CONTRA DANCE.)

Music: "Pop Goes the Weasel."

Any number; ages twelve years and upward.

The following description is for sets of three couples each.

Formation. Two lines about six feet apart, couples facing, gentlemen on one side, ladies on opposite side. Couples are numbered 1, 2 and 3.

Gentleman 1 and Lady 3 balance towards each other with four walking steps, meet in centre, bow, and move backward to place (measures 1 to 4). Gentleman 3 and Lady 1 follow and do the same (measures 5 to 8). Gentleman 1 and Lady 3 move to centre, take right hands, turn half-way around to right and back to place. Gentleman 3 and Lady 1 do the same (measures 9 to 16). Gentleman 1 and Lady 3 now advance and take left hands, turn half-way around and back to place; the same for Gentleman 3 and Lady 1 (measures 1 to 8). Gentleman 1 and Lady 3 meet, join hands, swing around once and back to place, the same for Gentleman 3 and Lady 1 (measures 9 to 16). Gentleman 1 and Lady 3 pass around each other from right to left moving backwards to place; Gentleman 3 and Lady 1 do the same (measures 1 to 8). Gentleman 1 and Lady 3 pass around each other from left to right; the same for Gentleman 3 and Lady 1 (measures 9 to 16).

Gentleman 1 and Lady 1 (i.e., couples) clasp right hands, turn half-way around, join both hands, dance down the centre and back (measures 1 to 8), hook right arms, turn once and release arms; Gentleman 1 then hooks left arm with that of Lady 2 and Lady 1 hooks left arm with that of Gentleman 2; they turn once, when again Gentleman 1 and Lady 1 link arms as before, disengage, and now Gentleman 1 links arms with Lady 3 and Lady 1 with Gentleman 3, turn once (measures 9 to 16); disengage, link right arm with own partner and turn their own partner once. Couple 3 now step back to their places in the line while Couple 1 dance once toward the head of the line where they separate and pass down on the outside, the others following, gentlemen on one side and ladies on the other. When Couple 1 reach the foot of the line they halt there, form an arch by raising their joined hands for Couples 2 and 3 to pass under. Couple 2 now pass to the head of the line, with Couple 3 the next in line (measures 1 to 16).

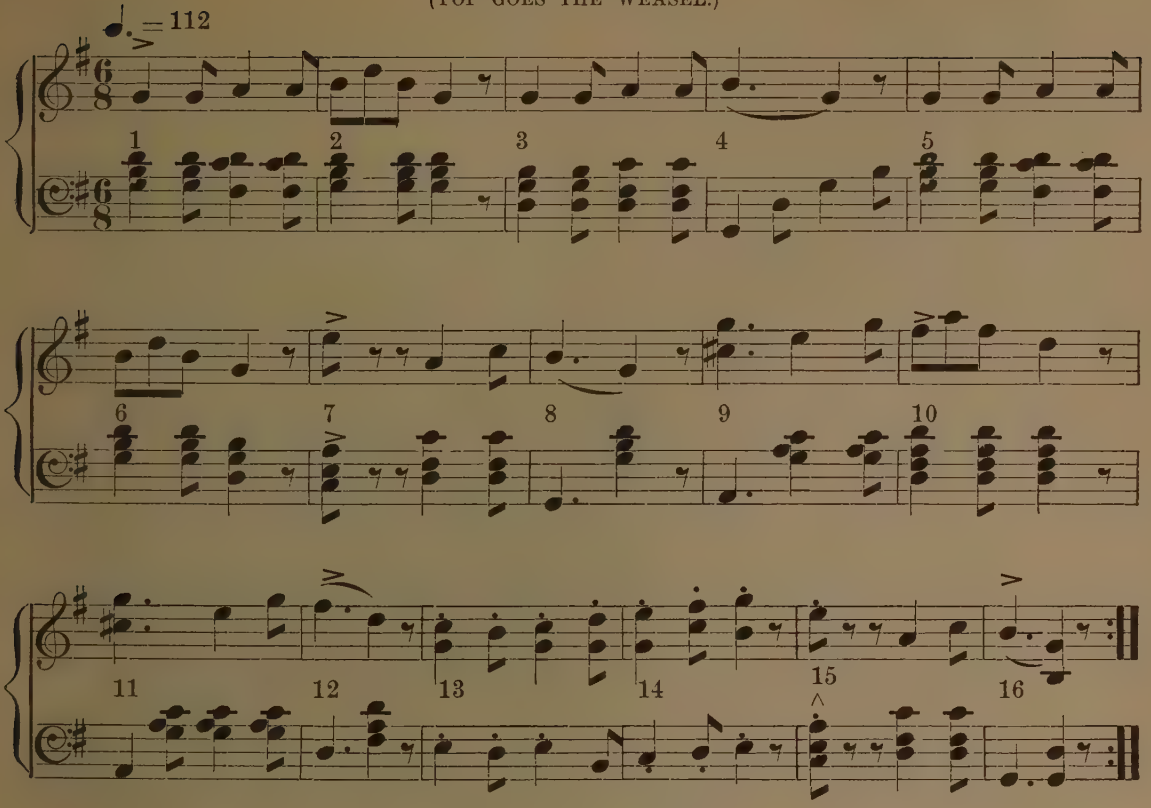
The dance is now repeated from the beginning with Gentleman 2 and Lady 1.

Any number of couples may make up a set, but for playground purposes it is advisable to limit the number to three couples to a set as above described.

For home sociables and playground demonstrations, it is not unusual to have from ten to twenty couples in one set.

VIRGINIA REEL.

(POP GOES THE WEASEL.)



Formation for Virginia Reel.

SWEDISH CLAP DANCE.

Any number; ages eight to sixteen.

Formation. Couples; double circle or double line, facing forward, inside hands joined, outside hands on hips. Ladies on right, gentlemen on left.

Figure 1. Measures 1 to 8, A; beginning with outside foot, polka step forward, (step, heel, step), swinging inside hands, backward and upward and partners (gentleman and lady) turning toward each other (measure 1). Polka step with inside foot, joined hands swinging forward and upward to shoulder height and partners turning back to back (measure 2). Repeat (measures 3 to 8).

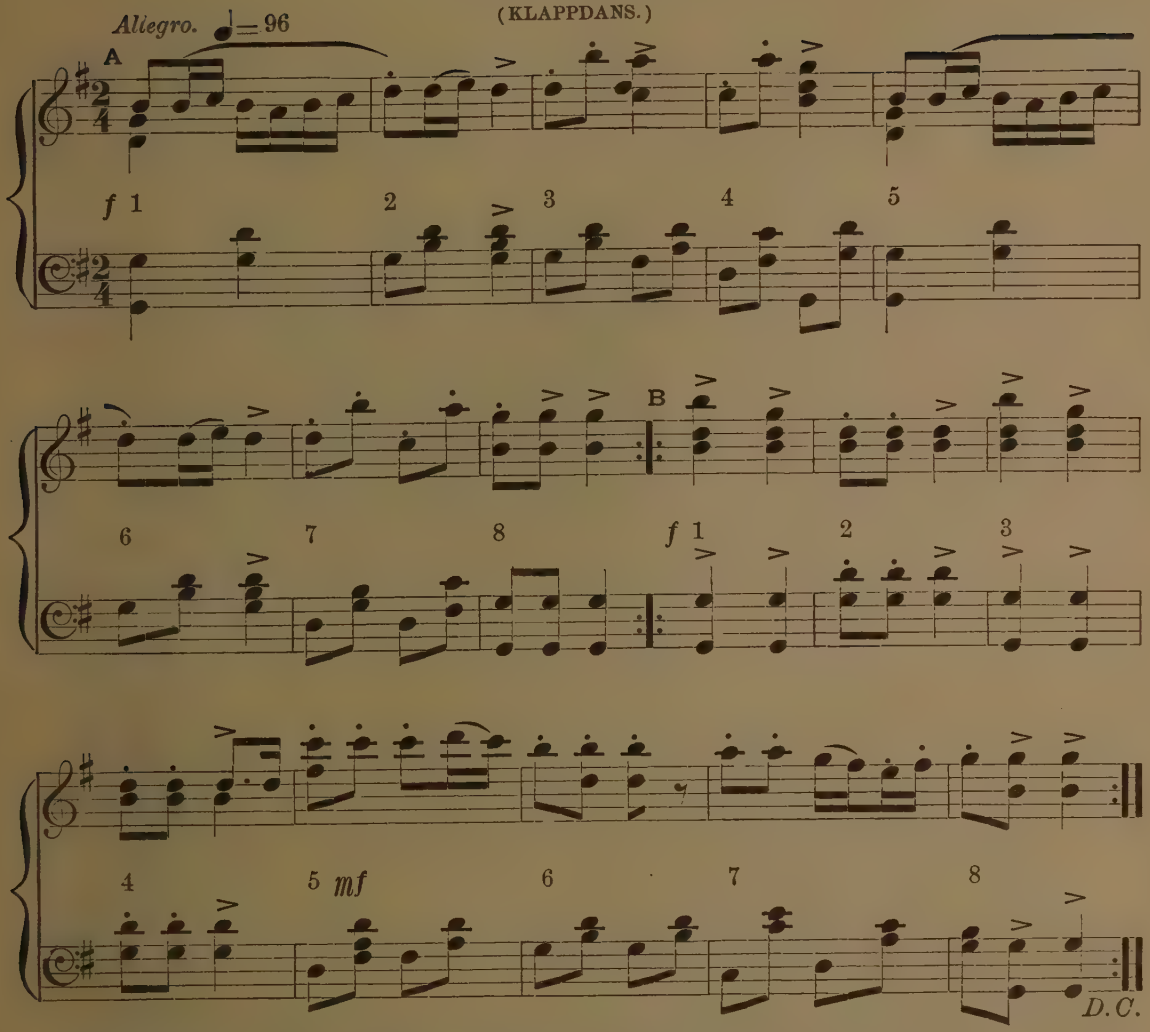
Figure 2. Heel and toe polka four times; at the end release hands and face partner (measures 1 to 8 repeated).

Figure 3. Measures 1 to 8, B; gentleman bows, lady curtsies (measure 1). Clap hands three times quickly and pause (measure 2). Repeat above (measures 3 and 4). Partners clap each other's right hand once, clap own hands once (measure 5). Repeat with left hands, then own hands, (measure 6). Turn completely around away from partner, with three light running steps in place (measure 7). Facing partner, with hands on hips, stamp three times, right, left, right, trunk relaxing to side on which one stamps (measure 8). This figure is repeated (measures 1 to 8), but with these changes: instead of clapping own hands three times following the bowing, partners shake right forefinger rapidly three times at each other as if scolding, and on the repetition shake left forefinger. On the last two measures, partners join both hands and swing around once in place with light running steps (measure 7), the outside one running forward to a new partner (measure 8). Repeat from the beginning.

For young folks omit the change of partners, as it tends to confuse them. The change of partners promotes sociability, and therefore where the change can be effected it should be encouraged. This dance is a great favorite because of its simplicity, its opportunity for pantomimic expression and the joyousness and gaiety with which it can be done.

CLAP DANCE.*

(KLAPPDANS.)



*From "Dances of the People," by Elizabeth Burchenal. Published by G. Schirmer, (Inc.) New York. Price, paper, $1.50; cloth, $2.50. Courtesy of the author and publisher.

SHOEMAKERS' DANCE.

(DANISH.)

Any number; ages six to twelve.

Formation. Couples; double circle or double line, partners facing.

Figure 1. Measures 1 to 8, A; with fists closed and elbows bent and held high, circle around each other several times quickly (measure 1). Circle in reverse direction (measure 2). This movement is in imitation of winding the thread. Next pull arms apart and jerk the elbows back twice quickly (measure 3), in imitation of pulling the thread. Clap hands three times (measure 4) in imitation of hammering. Repeat the above (measures 5 to 8).

Figure 2. Measures 1 to 8, B; with inside hands joined and outside hands on hips, the couples do a running polka, (step, heel, step), beginning with outside foot. Partners face inward when using outside foot and outward when dancing with inside foot, while the joined hands swing backward and forward alternately.

For older children, join both hands for the second figure and do a polka step forward while turning around to the right as in the waltz. On the last measure the outside girl releases her partner and moves forward to a new partner, and then the dance is repeated from the beginning.

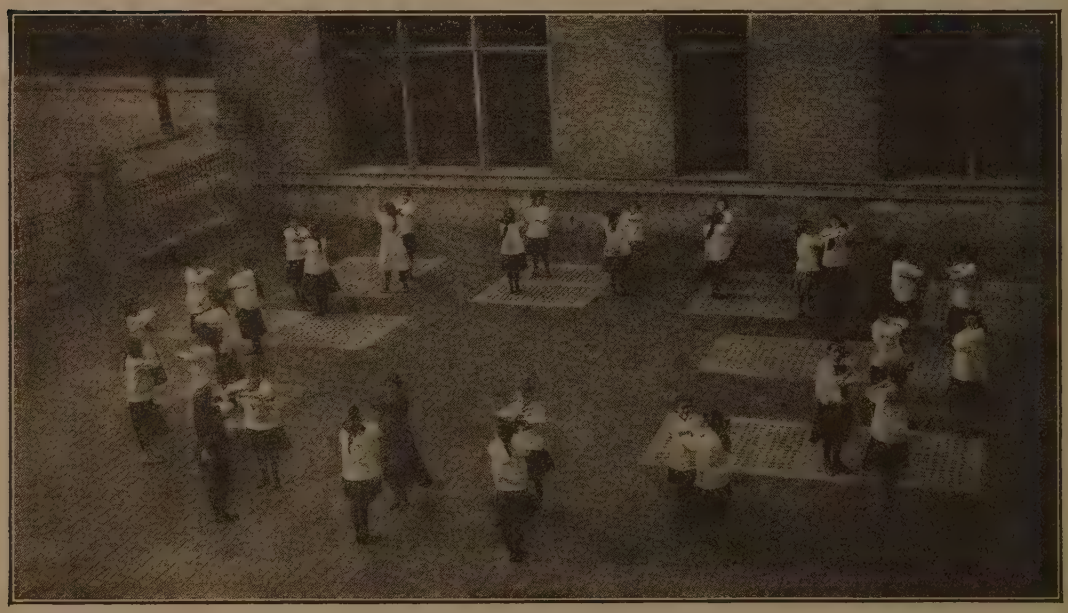
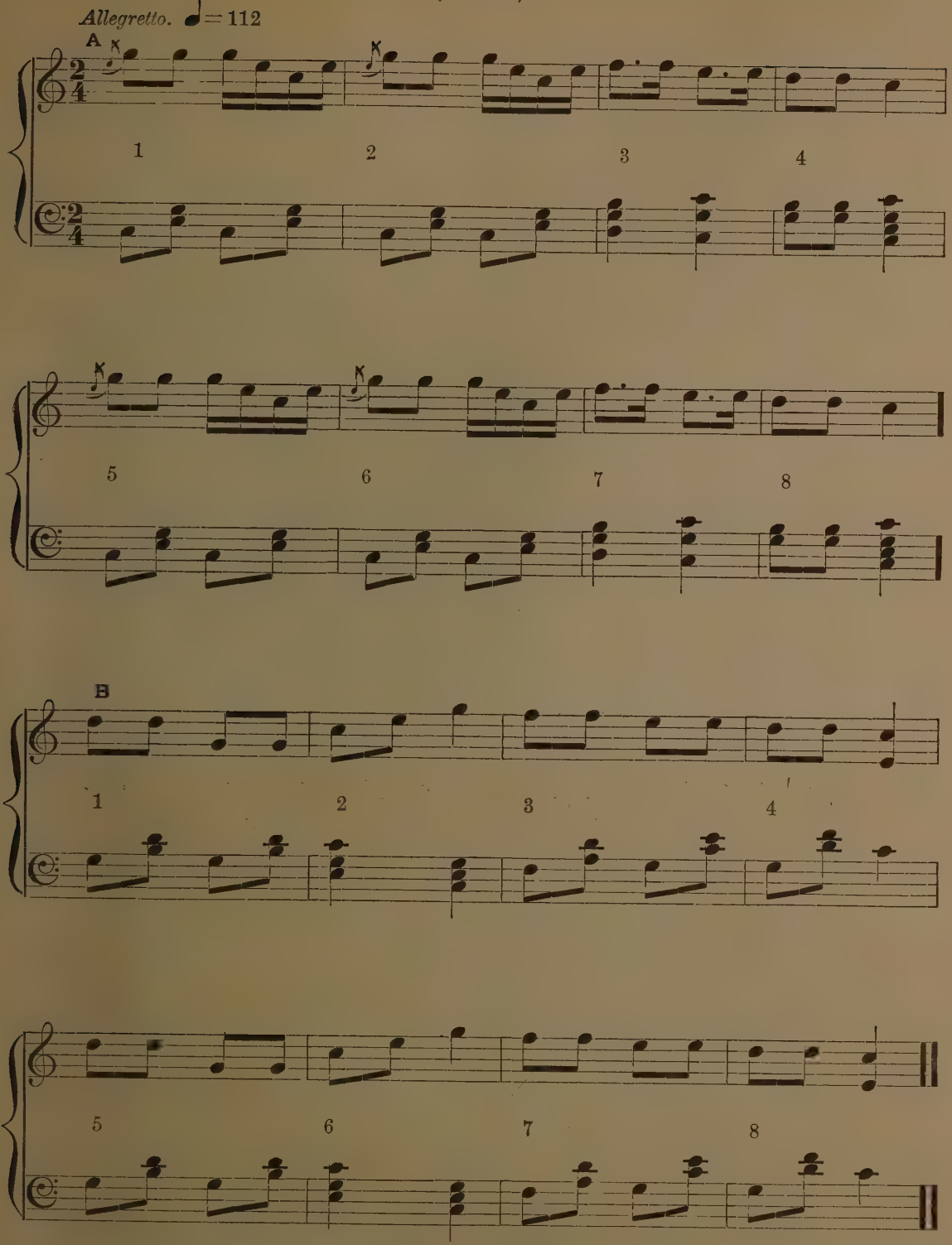


FIGURE 1, SHOEMAKERS' DANCE.
Showing how the shoemaker winds the thread.

SHOEMAKERS' DANCE.*

(DANISH.)



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CHILDREN'S POLKA.

Any number; ages eight to fourteen.

Formation. Couples; double circle or double line, partners facing, with both hands joined.

Figure 1. Measures 1 to 8; beginning with inside foot do glide-polka sideways; slide, close, slide, close (measure 1). Three light running steps in place (measure 2). Repeat step in opposite direction with outside foot (measures 3 and 4). Repeat above.

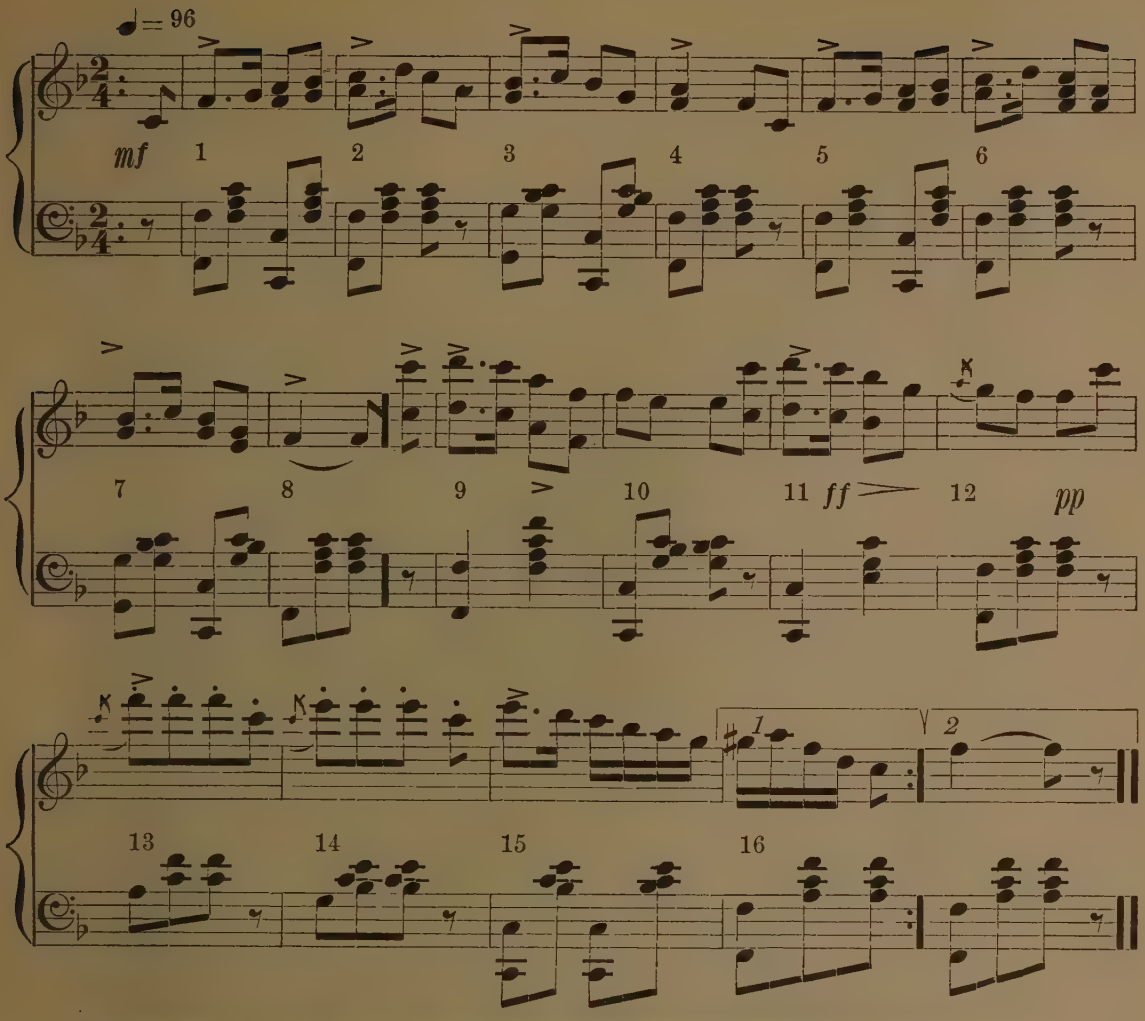
Figure 2. Measures 9 to 16; partners are facing, hands are at sides. Strike own thighs with both hands and clap own hands once slowly (measure 9). Clap partner's hands three times quickly, hands held at shoulder height (measure 10). Repeat (measures 11 and 12). Shake right forefinger at partner three times threateningly, at the same time pointing right toe forward, the left hand supporting right elbow (measure 13). Repeat with left forefinger and left foot (measure 14). Turn around once in place with three light running steps (measure 15). Stamp three times in place (left, right, left), body relaxing to side one stamps (measure 16). Repeat figure 2. Repeat dance from beginning and continue indefinitely.

This is one of the most popular dances known, of which children never seem to tire. The melody has a pleasing rhythm, while the figures afford opportunity for lively, vigorous dancing.

For very young children the first part can be done with step, close, step, close, step, step, step, instead of the glide polka.

When the dance has been well learned, a change of partners can be effected by omitting the three stamps at the end of the repeat in Figure 2, and instead, having the outside girl move forward and the inside girl move backward one step and curtsey when they meet new partners.

CHILDREN'S POLKA.



CHILDREN'S POLKA IN CIRCLE FORMATION.

FIGURE 1, The Glide Polka, moving outward.

BLEKING.

SWEDISH.

Any number; ages eight to fourteen.

Formation. Couples; single circle, partners facing, and clasping each other's hands.

Figure 1. Measures 1 to 8, A; jump, placing right heel forward, right arm forward at height of shoulder, left elbow drawn back. Repeat with left heel and left arm forward and right elbow back (measure 1). Same movement three times quickly, with vigor and spirit, (right, left, right) (measure 2). Repeat above three times.

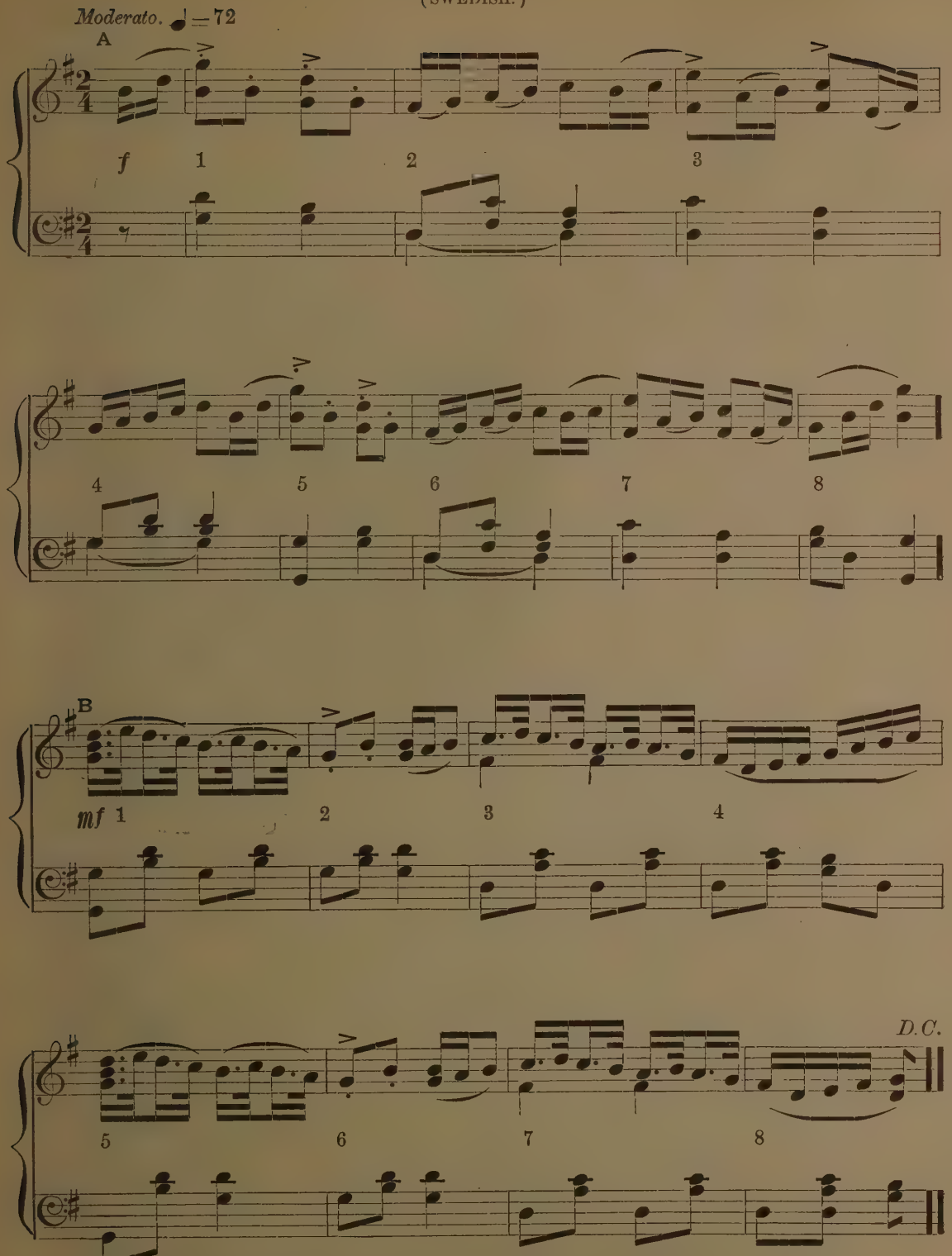
Figure 2. Measures 1 to 8, B; beginning with inside foot take one hop-waltz in place (one measure) and one hop-waltz turning right half way around (one measure). This step is done by taking two litt e hops on one foot and then two little hops on the other foot, the body relaxing to the side one hops. The arm positions for the second part are similar to those for the waltz, excepting that the extended arms move vigorously up and down corresponding to the movements of the hop-waltz.

For young children and for poor dancers generally it is advisable, instead of performing Figure 2 as described, simply to grasp inside hands, outside hands on hips and dance forward with a step-hop beginning with inside foot. Later the children could be instructed to grasp both hands and do the same step turning.

FIGURE 1, BLEKING.

BLEKING.*

(SWEDISH.)



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CSEHBOGAR.

(Pronounced Tséh-bo-gar.)
(HUNGARIAN.)

Any number; ages nine to sixteen.

Formation. Couples; single circle, all hands joined, facing centre.

Figure 1. Measures 1 to 8; galop steps to left (measures 1 to 4), two steps to each measure; same to right (measures 5 to 8).

Figure 2. Measures 1 to 4; beginning with left foot, walk forward quickly four steps, accenting first step and bending body forward (measures 1 and 2). Repeat, moving backward (measures 3 and 4).

Figure 3. Measures 5 to 8; partners face, right arm around partner's waist, and left arm slightly curved over head. Four step-hops in place, turning right, finishing in original positions.

Figure 4. Measures 9 to 16; partners still facing, and with hands joined and arms extended sideways, take four steps inward, the body bending sideways inward with each step. A step-and-close to each measure (measures 9 to 12). Repeat this step outward with corresponding trunk movement (measures 13 to 16).

Figure 5. Measures 17 to 20; repeat last figure, taking only two steps inward (measures 17 and 18) and two steps outward (measures 19 and 20).

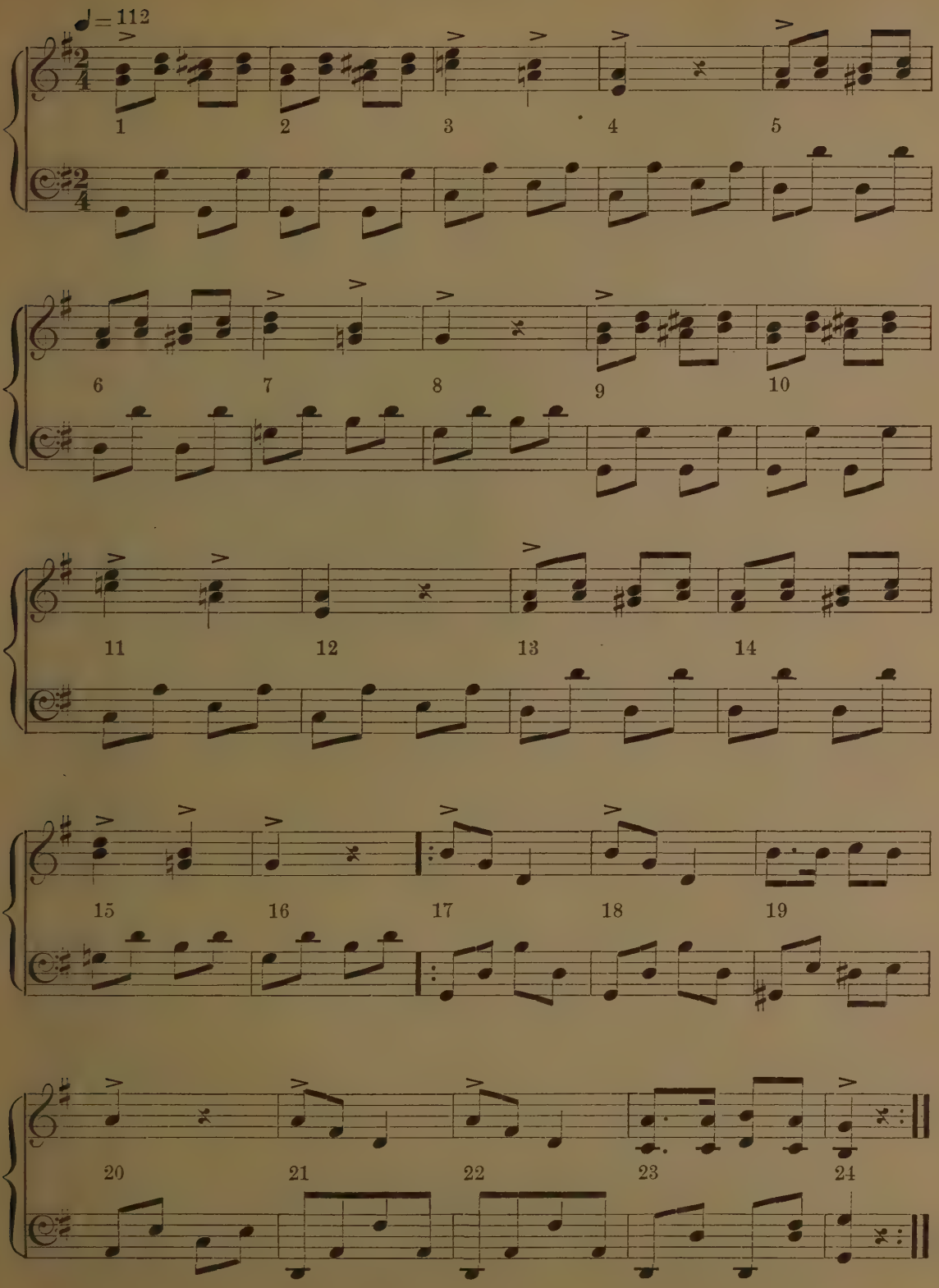
Figure 6. Measures 21 to 24; same as Figure 3.

While the description has been by figures, it can hardly be called a figure dance. This has only been done in order to separate the different elements more conveniently.

This dance has stood the test of time and gains in popularity constantly.

FIGURE 3, HUNGARIAN CSEHBOGAR.
Performing the Step-hop.

CSEHBOGAR.



NORWEGIAN MOUNTAIN MARCH.

Any number; ages nine and upward.

Formation. Any multiple of three may take part. Dancers are numbered 1 to 3. Each three form a triangle, a leader and two following. The leader holds a string, ribbon, or handkerchief in each hand which is grasped by those following with outside hand, their inside hands being joined. This figure represents the Norwegian mountain climber, the leader guiding two tourists, the two following, up dizzy and dangerous heights.

Figure 1. Measures 1 to 16; beginning with right foot, all take glide polka forward (step, heel, step), relaxing body in direction of moving foot.

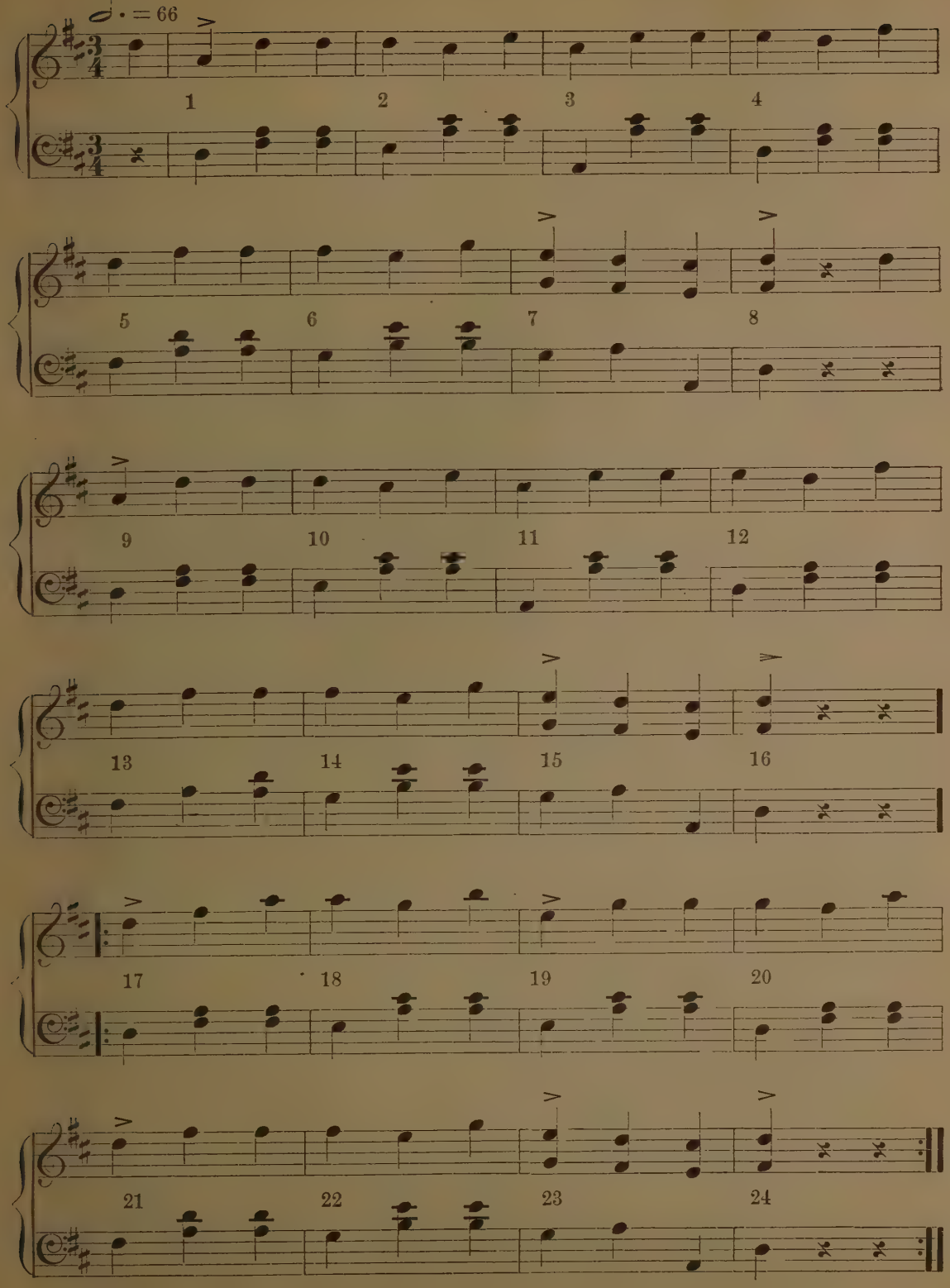
Figure 2. Measures 17 to 24; the leader (Number 1) stamps once with right foot and moves backward on toes with short running steps under the up-raised inside arms of partners (measures 17 and 18). Partner on left (Number 2) now stamps right foot and with same step as leader dances under raised right arm of leader (measures 19 and 20). Partner on right (Number 3) follows also under raised arm of leader (measures 21 and 22) who now turns under her own right arm, moving forward as she does so while the other two move sideways and backward, in order to return to their original positions (measures 23 and 24). Repeat Figure 2. Repeat dance from beginning and continue indefinitely.

IMPORTANT! In Figure 2, Number 2 will be obliged to turn to the right and under her own right arm before moving backward under the leader's arm, while Number 3 will have to turn to the left and under her own raised left arm before she can move backward under the leader's arm. To avoid confusion the teacher should caution Numbers 2 and 3 to remain on their respective sides after turning under the leader's arm.

This dance may be performed without the use of ribbons or handkerchiefs, the three partners merely taking hold of each other's hands in triangle formation. The effect, however, is not so pretty, nor are the movements so easily performed.

While not as easy as others to teach, this dance will well repay all the time spent on it, as it has always been a favorite and may be utilized very effectively for demonstrations.

NORWEGIAN MOUNTAIN MARCH.



SUPPLEMENTARY LIST
OF
TEN GOOD FOLK DANCES FOR PLAYGROUNDS.

1. Tantoli.
2. German Hopping Dance.
3. Hop Mor Annika.
4. Highland Schottische.
5. Ace of Diamonds.
6. Reap the Flax.
7. Nigarepolska.
8. Laudnum Bunches.
9. Ribbon Dance.
10. Seven Pretty Girls.

The descriptions and music for the dances numbered 1 to 8 are to be found in "The Folk Dance Book" by Dr. C. Ward Crampton; for those numbered 9 and 10 in "Dances of the People" by Elizabeth Burchenal.

PLAYGROUND ATHLETICS.

In presenting the following athletic games for playground purposes, the writer wishes to say that it must not be supposed, because the recognized track and field events are not here included, that these sports have not a legitimate place in the playground. They fill an important place, are valuable, and are most of them very popular. But the sprint, the high jump, the broad jump, the single relay, and the shot put, are all too familiar to need any description here. And the leader can easily ascertain and decide for himself when any of these events are desirable.

The games herein described have all of them those inherent qualities which have made the standard athletic events to which they bear close relationship so justly popular. These qualities are the element of competition and the world-old instincts of love of running, of leaping and of throwing. But in addition, there is always some novel feature included which has won for the game a popularity among the regular frequenters of playgrounds. The short sprint, obstacle race, running high jump, standing broad jump and running broad jump, are the events mainly used. These events, however, have taken, in the growth and evolution of the playground movement, new and different forms due chiefly to the natural craving of children for something new. Only the most successful of these are here submitted.

These games have "snap" and "go" and are valuable from a hygienic, educational, sociologic, ethical, and, most important, recreative point of view.

TEN GOOD POINTS FOR THE TEACHER OF GAMES AND ATHLETICS.

By Dr. C. Ward Crampton.
Director, Physical Training, Public Schools, Greater New York.
Secretary, Public Schools Athletic League, Greater New York.

1. Know your subject thoroughly and continually study it.
2. Keep in a loose leaf note book, notes of descriptions of games, athletic events, methods of training, and other useful material.
3. Keep a scrap book of photographs illustrating the correct form of athletic events.
4. Be able to play the games and show the athletics you teach.
5. Be honest with yourself and your pupils.
6. In athletics, never train a boy who has not had a physical examination.
7. Never tell the pupils that athletics or games are good for them, but always keep in mind and strive for their educational, hygienic, and social values.
8. Guard against over-training.
9. Athletics. Are the boys keeping in training and competing honestly?
10. Test your play procedure by the following points:
    - A. Are all children vigorously engaged for the major portion of the time?
    - B. Are they interested and happy?
    - C. Can you obtain absolute silence and attention on signal?

POTATO RACE.

Players. Boys or girls; any age; any number.

Apparatus. Potatoes, or small wooden blocks; receptacle for potatoes.

Running lanes about five feet wide are marked out, in each of which a series of five crosses are marked at intervals of six feet. The first cross should be at least ten feet from the starting line. If only the first to finish is to be picked in each heat, four lanes will suffice; if first and second are desired, five lanes should be marked out, and if three places, first, second and third, are counted, six or more lanes will be needed.

Behind the starting line for each of the lanes is placed a receptacle—a soap box, trash basket, or tin pail, to receive the potatoes as the runners bring them in. If the receptacle is not available, a circle, marked out on the ground with chalk or paint, may serve this purpose.

On each of the crosses or spots is placed an object about the size and shape of a potato. Ordinary wooden kindergarten blocks will do. As many players as there are lanes then take their places at the starting line. At the signal "Go!" they dash forward, pick up one of the potatoes and run back with it to the starting line where they drop it into the receptacle. They then run for a second potato, repeat the performance and continue until they have deposited all the potatoes in the receptacle. The starting line may also be used for the finish line or the finish may be moved back another ten feet.

The potatoes must be placed or dropped within the receptacle and not thrown.

If a potato drops outside the pail or circle it must be replaced before the running is resumed.

VARIATIONS.

A. To save time one set of runners may gather up the potatoes from the spots while the next set of runners at the word "Go!" take a potato from the box, run up and place it on one of the spots, return and do the same with another, and so on until all the potatoes are again in their original spots. The first one to cross the finish line wins. Thus one set of runners will bring in the potatoes and the next set will put them out.

B. In this way the potato race may also be used for relay racing.

INDIAN FILE RACE.

Players. Either sex; any age; any number.

Apparatus. Indian clubs.

The players are divided into teams of equal number. The players of each team stand one behind the other in file formation. At a distance of, say, fifty feet in front of each file an Indian club is placed upright on the ground for the teams to run around. At the word "Go!" the teams run forward as units, the players keeping their places behind each other in Indian file, turn around the club, race back to their original positions behind each other, each runner placing his hands upon the shoulders of the player next in front of him to form a perfectly connected chain or line. The first team to finish without a break anywhere in its chain is declared the winner.

The best runner should be placed at the head of the team and the slowest at the very end.

If a club is knocked over it may be replaced by the last runner in that team which threw it down.

When there are many teams, the alternate teams should run in preliminary heats, and then the winners in a final heat.

VARIATIONS.

A. The Indian file formation may be used also for individual races, scoring points for first, second and third. At the word "Go!" the first child in each team or line races up to and around the club and back, the first one finishing scoring five, the next, three, and the third, one point. The team scoring the highest total wins.

B. This formation is equally serviceable for single relay, the players running in rotation. The first one runs up and around the club, on his return touching off the second runner, who is waiting at the starting line. The second runner proceeds in a similar manner, then the third, the fourth, and all the players in turn, the last runner in the team deciding the race. The team whose last runner crosses the finish line first, wins. To avoid interference, as each runner touches off the succeeding runner he should pass quickly back of his team.

INDIAN FILE RACE.

1. The Start.

2. The Race.

3. The Finish.

CIRCLE PURSUIT RACE.

Players. Either sex.

Apparatus. Indian clubs, or small wooden blocks.

A circle is marked out by standing a number of Indian clubs or small wooden blocks on the ground at intervals of about six to ten feet apart. Usually about ten clubs make a good-sized circle. A small playground would have to use fewer clubs while a larger place could use more. It is a good plan to number the place in front of each club. If ten clubs are used, number the places from one to ten consecutively.

The players who are to take part sit on the ground or form a line along the wall, whence they are chosen in order. The first set of runners take their places beside the clubs, the first child standing beside club number one, the second child beside club number two, and so on. At a blast from the teacher's or monitor's whistle the players all start running forward around the circle, each striving to tag or pass the one in front. Each time a player is tagged or passed he is out. The others continue until there is but one survivor, who is declared the winner. After each race, the winner of the group sits in the centre of the circle, and when there are as many winners as there are clubs, the final championship race is run.

The players must run around the outside of the circle formed by the clubs. Any player knocking over a club or running between the clubs is out.

VARIATIONS.

A. An amusing and interesting way of playing the game is to have the runners reverse the direction of running, each time the teacher blows her whistle. It puts the players on the alert and breaks up any tendency to loaf.

B. Another variation is to place the clubs in the form of a large figure eight with arrow points showing which way the runners must go. The game then is the same in all respects. Some confusion may arise when two runners meet at the junction of the lines, one of whom is coming down one line while the other is racing down another. In this case the runner who is tagged first is out.

CIRCLE PURSUIT RACE.
Ready for the start.

FIGURE 8, PURSUIT RACE.
The runners follow the arrow points

RING TOSS RACE.

Players. Boys or girls over nine years; any number.

Apparatus. Rope quoits and quoit boards.

A number of quoit boards are arranged against a wall at intervals of about six feet. A starting line is marked out parallel to the series of boards and ten feet distant from them. Five feet behind this line is placed a rope quoit, ten feet back a second quoit, and fifteen feet back a third and last quoit. Then runners take their places at the starting line, each directly in front of and facing one of the quoit boards. At the word "Go!" each runner turns, picks up his first quoit, returns to the starting line, and endeavors to throw the quoit over the stake on the quoit board. If he succeeds, he runs for his second quoit, throws this over the stake and then does the same with his third and last, after which he dashes over the finish line which is some little distance behind the starting line. If he fails to ring the quoit however, he is obliged to run forward, pick up his quoit, come back to the starting line and again throw. There is no limit to the number of attempts a player may make to ring his quoit, but he is not allowed to try a second or third quoit until he has scored the previous one. All attempts are made from the starting line.

VARIATIONS.

This game may be played in the form of a relay. Four players make a team. Each team is to ring four quoits, (one for each player), which are arranged on the ground at equal intervals between the starting and finish lines. The players of each team stand behind each other at the finish line. The first player at the word "Go!" runs forward, picks up a quoit from the ground and, standing at the starting line keeps on throwing until he rings the quoit as described above. He then races towards the finish line and touches off the second player, who in his turn picks up a quoit, rings it, and touches off the third runner, who repeats the performance, the fourth player finishing the race.

This variation may be called *Ring Toss Relay.*

ALL UP.

Players. Boys or girls; any age over nine; any number.

Apparatus. Indian clubs, or small wooden blocks.

This game can be played as a single race between individuals or as a relay race between teams.

This description is for a relay race by four teams of ten players each. The players of each team stand in single file (one behind the other) behind the starting line, which is near one end of the playing space. At the opposite end, about forty feet away and in front of each team, are marked two circles tangent to (i. e., touching) each other and about fifteen inches in diameter. In one of these circles are placed three Indian clubs in an upright position. There are therefore, four sets of double circles, one set for each team, with three clubs for each set of circles. Each team has its players numbered consecutively from one to ten. At the word "Go!" the race starts with player Number One running forward. Using but one hand, the other hand being held behind the back, the player takes the clubs, one at a time, from one circle and stands them in an upright position in the second circle. When all three clubs have been transferred, the player calls out "All up!" and runs back to the starting line. Number Two waits until he is touched off, when he runs up and transfers the clubs back to the original circle. He likewise calls out "All up!" when he has them all standing, and runs back to touch off the next runner. This continues until all have run. The team whose final runner first crosses the starting line wins.

If a club falls the player must again stand it up even though this necessitates his going back to do so. A runner must wait at the starting line until he is touched off.

VARIATIONS.

A. This same line formation may be used also in the case of an individual race of *All Up*, in which instance the runner must wait each time for the signal to start. The first one to finish scores five points, the second, three points, and the third, one point. When one set of runners finishes, another set gets ready for the word "Go!" The line totalling the greatest number of points wins.

B. Instead of using the line formation of teams, heats may be arranged in the usual way, the winners picked, and they in turn run against each other.

BASKET BALL THROW.

Players. Boys or girls over nine years; any number.

A circle nine feet in diameter is drawn, in which the thrower stands. Lines are drawn one foot apart at right angles to the line of direction of the throw, the first line being fifteen feet from the circle. The spaces in front of these lines are marked so as to denote their distance from the front of the circle. At right angles to these lines a lane is drawn twenty feet wide. To be a fair throw, the ball must fall inside this lane. The distance of each throw is expressed in feet only, no credit being given for fractions of a foot. If a throw lands between the seventeen and eighteen foot marks, credit shall be given for a seventeen-foot throw. If it strikes the eighteen-foot line, it counts for eighteen feet. The ball shall be thrown from over the head with one or both hands. Neither foot shall be raised entirely until the ball falls to the ground.

Each player is allowed but one throw unless a throw meets with some obstruction, as a wall or some piece of hanging apparatus, when another throw shall be allowed.

A player making a throw must leave the circle by the rear half. If a competitor falls or steps outside the front half of the circle it shall constitute a foul and the throw shall not count. Instead of throwing from a circle, a straight line may be drawn on the ground, behind which the thrower stands. This will do for girls, but boys prefer throwing from a circle. It is so much like what their big brothers do when putting the shot.

To conduct this as a team event, the distances of all the members of a team are added and the total is divided by the number on the team. This will give the team average. The team with the highest average wins.

This is the principle of class athletics whereby we can encourage the weak as well as the strong to participate in healthful sports. The good, bad and indifferent performers are put together on a team. Their total time is taken, if for a race; or distance, if for jumping or throwing, and this is then divided by the number participating.

THROW AND CATCH RELAY.

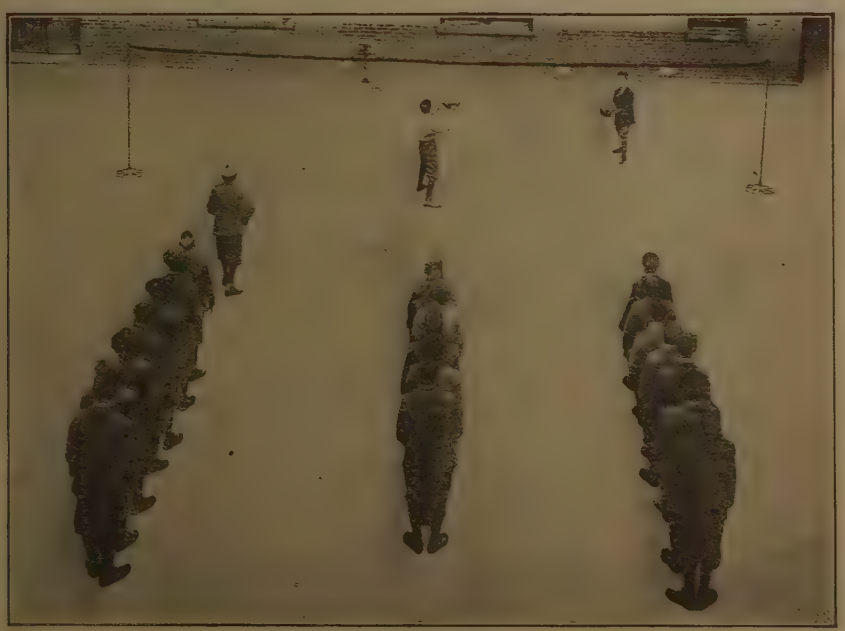
Players. Boys or girls; any age; any number.

Apparatus. Basket balls, string, and high-jump standards.

Stretch a string across a pair of tall high-jump stands at a height of eight feet, and mark a starting line about fifteen yards in front of it. The players are divided into two teams; or, if two pairs of jump stands are available, four teams can be picked, thus making the game more interesting. The players stand in single file behind their leader, who toes the starting line. At the signal, the leader, who holds a basket ball, runs forward, throws the basket ball over the string, catches it as it comes over, runs back to the starting line, passes the ball to the next player and then goes to the end of the line. The second player repeats the performance of the first player, and this continues until all have thrown the ball over the string and brought it back to the following player. The first team to finish wins. The ball must pass over the string in every case before being caught. Failure to catch the ball after it passes over the string is not a violation of any rules of the race, but penalizes the player to the extent that time is wasted disadvantageously in the attempt to recover the uncaught ball.

If jump standards are not available, stretch a string across the playing space from wall to wall.

This is a very good game and is especially popular with the older girls.



THROW AND CATCH RELAY.

SHUTTLE RELAY.

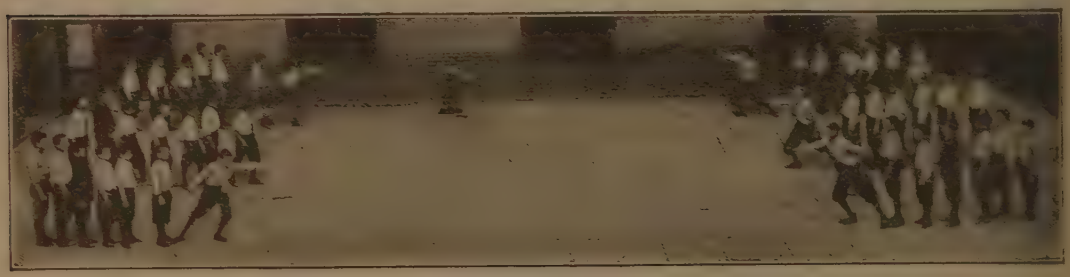
Players. Boys or girls over nine years of age: any number.

Two starting lines parallel to each other are drawn at opposite ends of the playing space. Competing teams are divided numerically into two equal parts, the two divisions of each team standing in single file back of the starting line at opposite ends of the playground. For convenience, the division may be made by numbering the team members, the even-numbered players being assigned to one division, the odd-numbered ones to the one opposite.

At the signal "Go!" runner Number One dashes forward and touches off runner Number Two of the same team at the opposite end. This runner runs forward touching off runner Number Three, Number Three touching Four, Four touching Five, and so on until all have run. Each runner simply runs once across the running space. After one player runs up, the next player on that team will run down. No player shall pass the starting line until he or she shall have been touched off.

The team whose last player first crosses the finish line wins.

Each runner after finishing, should go several feet back of the rear of the line and remain, so as not to confuse the remaining runners.



SHUTTLE RELAY.
The Start.

SERPENTINE RACE.

Players. Boys or girls; any age; any number.

Apparatus. Indian clubs, nine pins or small wooden blocks.

The field is marked out as for the potato race. (See Page 47 of this group of games.) Indian clubs, nine pins, or wooden blocks are placed on the spots or crosses.

At the starting line a runner stands in front of each series of clubs. At the signal "Go!" the runners wind in and out around the clubs as they dash forward, and running around the last club, repeat the performance coming back. The first one to finish wins. If a runner knocks over a club he or she must stand it up before proceeding farther.

VARIATION.

A. This may be run also as a relay race. In such a case the teams each stand in single file back of the starting line, in front of each series of clubs. Each runner upon finishing touches off the next in line and immediately leaves the playing space. The game proceeds until all the runners of the teams have completed the race. The team first doing so wins.

GOAL SHOOTING RELAY.

Players. Boys or girls old enough to throw a basket ball; any number.

Apparatus. Two or more basket balls; basket ball goals.

This is the old and popular game of Hustle Ball combined with shooting the basket ball for goals.

Teams are chosen, the players of which "line up" in front of a basket ball goal, one behind the other, with feet in stride position, the first player in each line standing fifteen feet from the basket ball goal. The leader of each team is provided with a basket ball.

At the signal "Go!" the leader of each team passes the ball backward between the feet of his team-mates. The last player receives the ball, runs forward, and attempts to "cage" the ball. Should he miss, he tries again and as often as necessary. When he succeeds in making the goal, he runs with the ball to the head of his line, passes it back between the feet of his players to the last one in the line, who, in his turn, must shoot for a goal. This is continued until all the players of the team have succeeded in "caging" the ball. The team whose final runner first scores a goal, wins.

The line formed by each team must remain intact throughout the game, no player being permitted to leave the line except when trying for a goal.

This is a very popular game, especially with the big boys.

VARIATION.

A. An interesting variation of this game may be effected by using two baskets placed opposite each other, as on a basket ball court, each player being required to "cage" the ball first in one and then in the other before returning to his line.

GOAL SHOOTING RELAY.

FIGURE 1, NORWEGIAN MOUNTAIN MARCH.
See description, page 42.

FIGURE 2, NORWEGIAN MOUNTAIN MARCH.
See description, page 42.

SUPPLEMENTARY LIST OF TEN GOOD ATHLETIC GAMES FOR PLAYGROUNDS.

1. Athletic Badge Test. (Running, jumping, chinning the bar.)
2. Leap Frog Race.
3. Captain Ball.
4. Class Athletics.
5. Field Hockey.
6. Chariot Race.
7. Human Race.
8. Potato Spoon Race.
9. Over and Under Relay.
10. Obstacle Race.

Nos. 1, 3 and 4 are described in "Games and Dances" by William A. Stecher.

Nos. 2, 3, 8 and 9 are described in "Games for the Playground" by Jessie H. Bancroft.

Nos. 6, 7 and 10 are found in "Indoor and Outdoor Gymnastic Games" by A. M. Chesley, published by American Sports Publishing Company. (Price 25 cts.)

No. 5 is described in the "Official Rules," published by American Sports Publishing Company. (Price 10 cts.)

While, strictly speaking, the Athletic Badge Test and Class Athletics are not games, they provide a very useful and interesting group of playground activities.

PLAYGROUND GAMES.

Every game herein described has been used regularly by school, park and municipal playgrounds. They are the kind that are intrinsically interesting, else children would not play them as they do, in many cases for an hour or two at a stretch and frequently without supervision, except the initial work of starting the game.

Baseball, Volley Ball and Basket Ball are too well known to need any description in a book on games, and for this reason are not mentioned here. They rank among the best of our playground games.

Nearly all the games are standard and well-known favorites, which have been known to and used by teachers of experience for many years. A few, however, are new and are not yet so well known outside of New York City and vicinity. These games are Swat Ball, Playground Fongo and a game originated by the writer, namely, Pin Ball.

Playground workers will be delightfully surprised at the success that will follow the use of these new games. Swat Ball and Pin Ball are especially good for tournament games and are particularly suitable for a small playing space where baseball is usually impossible.

Many games will have more "go" to them if the teacher gets into the game. If diagrams, as circles, lanes, bases, etc., will improve the playing, do not hesitate to mark them out with a durable paint. Once made, they help in organizing a game quickly.

It will be noticed that most of the games require but little preparation or apparatus. Children as well as teachers favor this kind; a moment or two of explanation and organization and the game is on.

In regard to grading, nothing further has been attempted beyond stating with what ages the games described are most popular. They are all recreative. And if it is the fun of the game one is after, it makes very little difference what one plays so long as one enjoys it. There are times and circumstances when staid business men in a gymnasium will play the games of Slap Jack or Cat and Rat in the most enthusiastic and enjoyable manner in preference to some more highly organized game like baseball; while, on the other hand, young children will on occasion show a preference for baseball over the simpler games, and play quite creditably too. Do not compel a child to play certain games. Let youngsters suggest the games they want. The kindergartner's method of dealing with young children is applicable to older persons. She makes the children believe that they are choosing the game when she asks them what they would like to play and then casually remarks, "Shall we play Shoemaker?" and a number of children immediately cry out, "Yes, let us play Shoemaker."

DODGE BALL.

Players. Either sex of any age. Any number from twelve to one hundred.

Apparatus. One or more basket balls, volley balls or medicine balls.

Players are divided into two sides, or teams. One team forms a large circle facing the centre, with ample space between players. The others scatter promiscuously inside the circle.

The object of the game is to strike with a ball, thrown by the players on the circle, the players running and dodging about inside the circle. The ball must be thrown from place by the circle players, stepping inside the circle by a thrower not being permitted. The inside players may dodge, jump, run or make any movement to avoid being hit. In order to execute a more effective play through team work, the ball may first be passed among several circle players and then thrown at those inside the circle.

If a ball remains inside the circle after being thrown, one of the inside players should push it out with his foot in order to avoid any confusion that may arise from the attempt of circle players to recover the ball.

A player hit on any part of his person or leaving the circle to avoid being hit is out. All players thus put out must stand to one side until all are retired. The sides then change, the dodgers forming the circle while the circle players become dodgers.

The team whose players can survive the longest is the winner; or five-minute halves may be played and that team wins which has the largest number of players at the end of the period.

VARIATIONS.

A. For girls and little children use a tennis ball, indoor baseball, or volley ball, and instead of throwing at their bodies, roll the ball at their feet. This will make them leap, jump and run to avoid being hit, thus providing just as much fun without the danger of shock resulting from being struck in the face.

B. For men and large boys use two or three basket balls or medicine balls. This makes a much livelier game.

C. The game may be played by having one player stand on the circle at the beginning of the game and all the others inside. The odd player on the circle throws the ball at those inside and as soon as a player is hit he joins the circle and helps to put others out. The last one left is the winner and starts the next game.

D. Divide players into two sides, one side within the circle dodging the ball, the others, who are the circle players, trying to throw them out; as soon as a player is struck by the ball he joins the circle players and helps in the same way to eliminate the remaining players. The one in the ring the longest, wins.

DODGE BALL.

THREE DEEP.

Players. Either sex; age, eight years and upward, twenty to sixty in number.

The players form in couples in a double circle, all facing the centre. Those on the outer circle place both hands on the shoulders of those on the inner circle. The couples stand at intervals of three or four feet.

Two of the players are taken from the circle to begin the game. One is runner and the other, who is It, is tagger. The tagger tries to touch the runner before the latter is able to escape, which he does by running around the outside of the circle, and then stepping either to the left or the right in front of some couple. This makes the circle at that point "three deep," and is the signal for the third one, or hindmost, to run. The tagger is now obliged to chase the new runner, who may at any point in his progress around the circle change as did the previous runner by stepping in front of some couple.

The runner may "cut in," at any point in the circle, either to the right or to the left, but must stop in front of the first team he crosses.

If the one who is It succeeds in tagging the runner, their places are reversed, the tagger now becoming the runner and the runner the tagger, without any cessation of play whatever.

The chase must always be around the outside of the circle and may be in either direction.

The players should be instructed to change places quickly, not running more than half way around the circle. To change with every second or third couple is even more fun.

VARIATIONS.

A. For young children or small numbers, form a single circle. The runner steps in front of any of the circle players, who thereupon runs. This is Two Deep.

B. Another variation is to form in couples in a double circle, one player facing inward and his partner outward (facing each other). The runner, in order to elude his pursuer, steps between a couple, facing either inward or outward. If the runner faces outward, the inside player runs, and vice versa.

CAT AND RAT.

Players. Boys or girls; any number from ten to thirty; small children.

The players clasp hands to form a circle. Two children are chosen, one to be the cat and the other the rat. The cat endeavors to catch the rat as he runs in and out of the circle. Those on the circle favor the rat by raising their hands to allow it to run in or out at will at any place where it chooses to enter or leave the circle, while, on the other hand, they make pursuit difficult for the cat by barring its progress, either by interposing their bodies or holding their hands in such a manner that the cat finds passage difficult. Everything is done that will assist the rat's escape or make pursuit by the cat difficult.

When the rat has been caught, two others are taken from the circle to become cat and rat. It is a good plan to begin at a certain point of the circle and work around in one direction, taking the children in rotation. In this way all will have had an opportunity to play at being the cat and rat. In order to have this work out well, number the children consecutively.

VARIATIONS.

A. It makes a good game to have two cats chasing one rat. Another way is to have two cats pursuing two rats. This is advisable when large numbers play.

Two or three games may be carried on simultaneously, providing the space permits.

SLAP JACK.

Players. Either sex of any age; any number from twelve to thirty.

All players but one join hands in a circle. The odd player, Slap Jack, passes around outside the circle. Suddenly he slaps one of the circle players on the back and dashes around the circle. The player struck immediately leaves his place and runs around the circle in the opposite direction. When the players meet they bow or shake hands, and continue running. The first one to reach the place left open in the circle by Slap Jack keeps the place, the other becoming Slap Jack.

VARIATIONS.

A. Instead of invariably bowing or shaking hands, the two runners, when they meet, go through various antics. Slap Jack takes the initiative in this, and anything he does the other must also do. Slap Jack may take a classic pose or perform some grotesque exercise, as standing on his right leg with his left raised forward and his arms extending in different directions; or, he may stop and perform a few dance steps which the other must essay to imitate. The player tagged is not allowed to proceed around the circle until he imitates everything, or until Slap Jack starts running again.

This is an exceedingly popular game in the playground.

SWAT BALL.

Players. Girls or boys ten years old and upward; twelve to twenty-four in number.

Apparatus. Tennis Ball.

This is a team game which is becoming increasingly popular the more it becomes known, on account of its similarity to baseball and because of its superior suitability for playground purposes and conditions.

A field is marked out like a baseball diamond, but considerably smaller. One side takes its position in the field, as in baseball, the extra fielders, if there be more than nine to a side, covering any part of the infield or outfield they choose.

The game is played much like baseball, but with the following modifications:

1. A tennis ball instead of a baseball is used.
2. The ball is batted with the open hand.
3. The pitcher stands ten feet from the batter to whom he tosses the ball with an underswing of the arm.
4. If the batter strikes at the ball and misses, he is out.
5. If the batter hits a ball which strikes or rolls foul, he is out.
6. Neither balls nor strikes are called. The pitcher keeps tossing the ball to the catcher until the batter accepts one and strikes at it.
   If the ball is hit fairly into the playing space the batter runs to first base.
   If the ball goes outside the foul line or the batter misses, he is declared out.
7. The batter can run only when he has hit the ball fairly. He then becomes a base-runner and the same rules apply as in baseball.

This makes a splendid playground game. It requires but little space and can be played as well indoors as outdoors. In some respects it is better than the regular game of baseball played with a playground or indoor baseball, because the danger of some young child or mother in the playground being struck by a batted ball is minimized; and since no bat is used, there is no possibility of anyone being hurt by a bat flying out of a player's hands as may happen in ordinary baseball.

PLAYGROUND FONGO.

Players. Either sex; ten years of age and upward; any number.

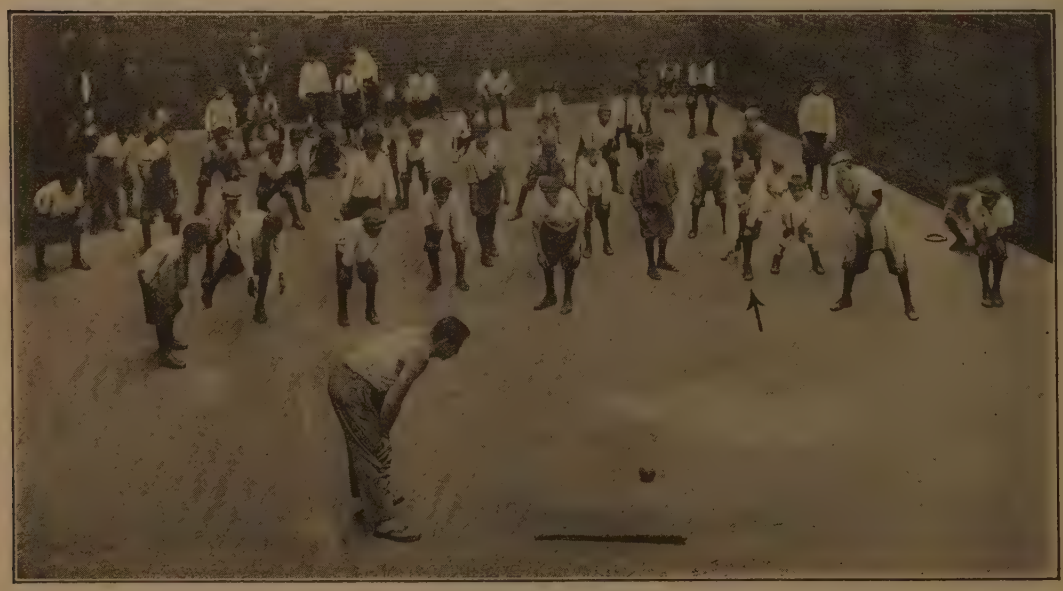
Apparatus. A bat and a ball.

One player, chosen "at lick," standing at some distance (twenty to thirty feet) from the other players, bats the ball towards them as they stand at random in various parts of the field. If the ball is caught "on the fly," the player succeeding in catching it now takes the batter's place, while the batter takes his place in the field with the others. If nobody catches the ball the same player bats again. Up to this point the game is the old standard game of Fongo, as it has been enthusiastically played for generations.

Here are the modifications which make it a better game, more adapted to playground conditions:

If, when the batter hits the ball, nobody succeeds in catching it, the first one to pick it up is allowed to roll the ball from where he picked it up, toward the bat, which the batter must now lay on the ground so that it is parallel to the front and rear walls. In most cases the "thrower-in" will succeed in hitting the bat. When this occurs he becomes the batter. Should he miss, the same batter again bats the ball out and the game proceeds.

For older and more skillful boys the element of progression may be added by the batter holding his bat upright on the ground when the "thrower-in" rolls the ball. This is one of the few games which after being started will take care of itself for an hour or more. Boys never tire of it.



FONGO.

Nobody having caught the ball on the "Fly," the boy (see arrow) who picked it up is seen rolling the ball toward the bat while the others all intently watch its progress.

VARIATION.

A. A volley ball or basket ball is batted out with the fist. A player catching it "on the fly" is up. If missed, the player having the ball is allowed to roll or throw it at the batter who must not move his feet, but may duck his head or body. If the batter is hit he changes places with the "thrower-in." The ball may be thrown at an Indian club instead of at the batter. If an Indian club is used it is placed upright on the ground beside the batter.

This modified form of the game is known as Fist Fongo.

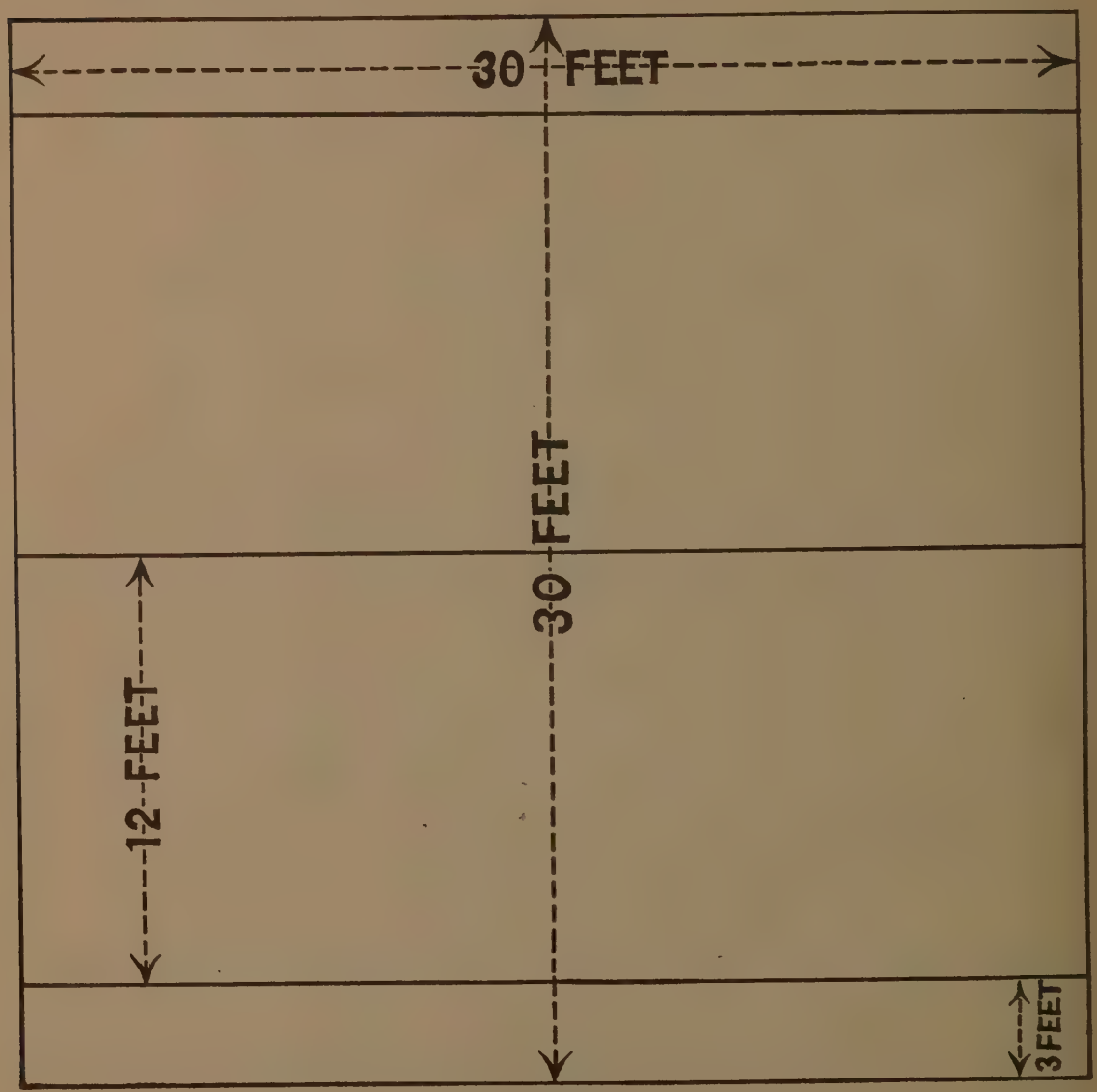
FIST FONGO WITH BASKET BALL.
The boy with the ball is throwing at the club.

END BALL.

Players. Either sex; any number from twelve to thirty; ten years of age and upward.

Apparatus. Basket ball.

A field thirty feet square is divided through the centre by a line. Three feet from each end and parallel to the centre line another line is drawn running from side to side.



END BALL.
Dimensions of field.

END BALL (continued).

The players are divided into two teams, A and B. One third of each team, designated as basemen, take positions in the narrow strip, while the other members of each team, designated as guards, distribute themselves most advantageously behind the centre line. A's basemen occupy the narrow strip behind B's guards, while B's basemen occupy corresponding positions on the opposite side.

The object of the game is for the guards to throw the ball over the heads of their opponents in the opposite court and into the hands of their own basemen in the narrow strip at the opposite end. A point is scored each time a baseman catches the ball from one of his own guards or secures possession of the ball as it rolls into his territory from the field of play. After a point has been scored, the baseman may then pass the ball across to his own guards for another throw to the basemen.

A game shall consist of two halves of ten or fifteen minutes each with an intermission of five minutes.

The ball is put into play by a referee, who, at the beginning of each half, throws it up between two opposing guards at the centre line.

Should a ball leave the field of play, the player nearest to it may get it, but must return within the boundaries and pass the ball to some player of his own side before it can score.

Fouls. No player is allowed to leave his assigned territory and a ball so caught shall not score.

Neither holding nor pushing an opponent shall be allowed.

A player with one foot over the line commits a foul.

The ball may not be touched while it is in the possession of an opponent.

Carrying the ball is a foul. (To advance more than one step while holding the ball would be carrying.)

The referee shall punish that side which commits a foul by giving the guard of the opposing team a free throw to a baseman.

This is a splendid game to develop team work. It is a preparation for captain ball and basket ball. It is one of the most successful games on the New York and Philadelphia playgrounds.

PIN BALL.

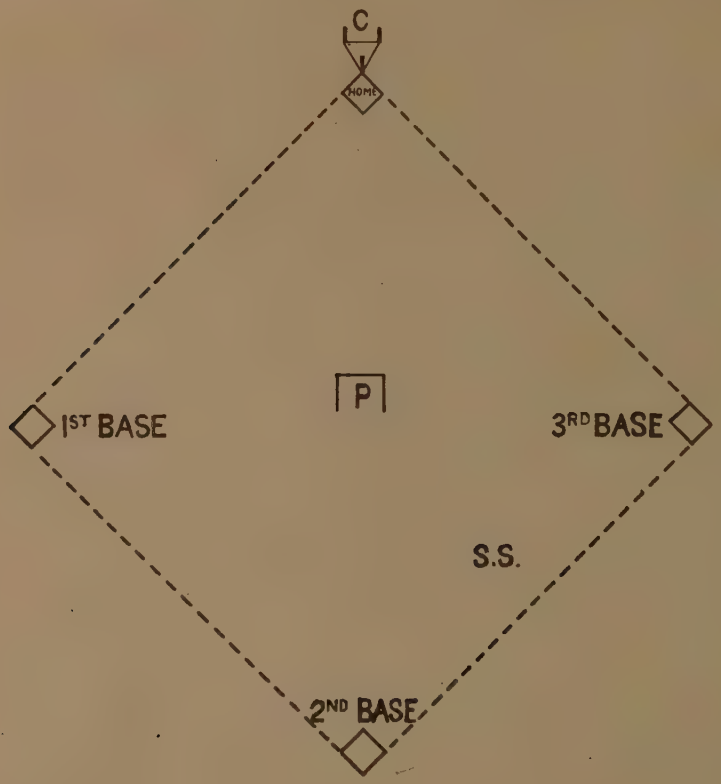
Players. Either sex; ten years of age and upward; eighteen in number.

Apparatus. Bat; three nine-pins, or round wooden blocks, or Indian clubs; playground or indoor baseball.

THE FIELD.

The playing field is the same as for baseball, but on a small playing space the diamond would have to be correspondingly smaller.

Directly behind the home plate is marked out a triangle whose sides are fifteen inches in length and whose apex points towards the pitcher.



PIN BALL.

Diagram of field, showing how triangle and pins are placed behind home plate.

PIN BALL (continued).

THE GAME.

Two teams are chosen, nine (or less) to a team. The players are given positions corresponding to those played in baseball.

A game consists of nine innings. Three outs retire a side.

A nine-pin, round block of wood, or Indian club, is placed on each point of the triangle. The pitcher delivers the ball with an underhand throw in an attempt to throw down one or more of these pins.

He must either roll or bounce the ball, and must deliver it from below the hip by means of a sideward or underhand swing of the arm. The ball must strike a point in front of the home plate to be considered a fair throw; that is, it must not be sent whizzing through the air straight at the pins, but must bounce or roll in front of them at least once. Bouncing the ball is better than rolling it.

A fair or foul ball is determined by the same conditions as in baseball. If the ball strikes in fair ground and remains there, it is fair; if it strikes or rolls foul, it is foul. A foul ball caught after the second strike retires the batter.

Should the pitcher succeed in knocking over one pin, the batter is out. If two pins are knocked over with one delivery, two players are out, and if the pitcher is skillful enough to knock over all three in one delivery, he retires the side.

NOTE. It is the duty of the catcher to replace quickly a pin which has been displaced.

If a base runner does not touch his base when a pin is knocked down by a fair ball, he is out. The pitcher can thus retire both batter and base runner simultaneously, if he is skillful enough to knock over a pin when a player is trying to steal a base.

A strike is counted against the batsman:

1. When he unsuccessfully attempts to hit the ball.
2. When the ball bounces or rolls directly over the home plate.
3. When a pin is thrown down by a foul ball.

Pin Ball is an extremely popular game that all baseball lovers will enjoy. One of its features is that the sides change places very frequently. Besides, the few rules of the game are simple and readily understood.

TAG BALL.

Players. Either sex; any age; any number from six to twenty.

Apparatus. Ball, preferably a basket ball.

All the players save one, who is "it," form a circle. The player who is "it" stands inside the circle with the ball, which he throws to someone on the circle to start the game. The ball is now passed back and forth across the circle, the one who is "it" endeavoring to tag it in its progress among the players. If he succeeds in intercepting the ball, the one who had it last becomes "it," changing places with the centre player, who now gets the ball for a free pass to any circle player, after which it is again in play.

In passing the ball from player to player, it should be rolled, bounced or thrown. Should the ball roll or fall outside the circle, it becomes "dead" and may not be tagged by the player who is "it." As soon as it is brought back to the circle it is again in play. If the ball drops inside the circle from a player's hands, no circle player is allowed to step in for it.

VARIATIONS.

A. The rule may be established and followed that the ball must be passed to every player in rotation, either to the right or to the left, and that no player is to be skipped. The player violating the rule becomes "it."

B. Another way is similar to the one first described, with the addition that if a player drops the ball he becomes "it."

G. Still another variation is to use two balls and have two players "it." In all other respects the game is the same.

Tag Ball is especially popular with the older boys.

TAG BALL.
The boy who is "It" trying to tag the ball.

WAR.

Players. Either sex, any age; any number from ten to one hundred.

Apparatus. One or more basket balls.

The playing space is divided into three parts, the middle third being separated from the other two by two parallel lines about twelve or fifteen feet apart. The players, divided into teams A and B, take their places, one team behind each of these lines. These players scatter promiscuously in their own territory, but no player must enter the middle space, which is neutral ground.

The object of the game is to throw the ball into the opponents' territory so that it falls to the ground. Each ball thus striking the ground scores a point for the side throwing it. The ball is constantly in play whether a point has been scored or not, the referee recording the points scored during the progress of the game. A throw to count must be thrown above the heads of the opponents.

A carom shot from a wall or projection does not count, nor does a throw count when delivered by a player who has stepped over the line.

The playing time may be divided into five or ten minute halves, the teams changing sides at the end of the first half. The team scoring the greater number of points at the end of the playing time, wins.

VARIATION.

A. Instead of marking out a neutral court, a cord is stretched at a height of seven feet across the middle of the playing space. The players stand on opposite sides of the cord and throw the ball over it. Each time that the ball drops to the floor on either side, the opposite team is credited with one point scored.

The game of War is a modified form of Newcomb and is especially popular with the older girls. This game is a forerunner and preparation for the games of End ball and Volley ball, two of our best playground games for either boys or girls from ten years and upward.

SUPPLEMENTARY LIST
OF
TEN GOOD PLAYGROUND GAMES.

1. Jump the Shot.
2. Battle Ball.
3. Wrestling Circle (Poison Snake).
4. Snatch the Club.
5. Pulling Over the Line.
6. Stick Wrestling.
7. Black and White.
8. Hustle Ball.
9. Punch Ball.
10. Call Ball.

All of the above-mentioned are described in "Games for the Playground" by Jessie H. Bancroft, and with the exception of No. 4 in "Games and Dances" by William A. Stecher.

CLASSROOM GAMES.

There are places and times when the active games and dances must be played in rooms instead of on the regulation playgrounds.

Inclement weather, yard repairs, unfavorable topographical or sanitary conditions often compel a cessation of playground activities. Under such conditions or other special circumstances, a knowledge of allied activities which can be carried on in an ordinary schoolroom or other similarly enclosed place will be a valuable acquisition to the play leader.

All of the games described in the following chapter are well known, highly interesting, and successful classroom games.

Whenever circumstances compel the playing of games in a classroom, recourse to any of these will be found quite satisfactory from an educational viewpoint, though not wholly from an hygienic one.

CHANGING SEATS.

Grades. All.

Number of players. Any number.

The children are instructed to take a good sitting posture, sitting well back in the seat, trunk erect. The teacher then signals, "Change-Right!" Instantly all move one seat to the right, those on the extreme right standing in the outside aisle. The teacher may repeat the same signal; but if she says, "Change-Left!" the children all move quickly back to their original places. Where the seating arrangement permits, the signals may be varied by calling out, "Change-Rear!" or "Change-Front!" Where the pupils move forward or backward, however, they should first be cautioned to move always to the right when changing, thus avoiding a collision with the pupils on the adjoining seats.

VARIATIONS.

A. A very pleasing variation may be effected by having the row of pupils on the extreme right (left, etc.) quickly rise at the signal, "Run-Right, (Left, etc.)!" and following in order, run across the front of the room, the others meanwhile moving over one seat to the right (left, etc.). This leaves empty the seats on the extreme left, which are taken by the runners in the same order in which they were seated previously. To make the game even more interesting, the teacher counts or notes the time elapsed in which the change is made, and when the last runner is in his seat and all are in good posture, announces the result. The game continues until all are back in their original places, or it may go on indefinitely, the pupils returning to their own seats at the conclusion of the game.

B. Still another variety of the game may be played by combining the two forms described above. For instance, "Change-Right!" "Change-Left!" "Run-Right!" "Change-Front!" "Change-Rear!" "Run-Left!" "Run-Front!" and so on. It is suggested, however, that the children be well drilled on the two previous methods of play before any attempt is made to combine the two.

There is perhaps no classroom game that can furnish as much exercise and fun in as short a space of time as the game of Changing Seats.

BALLOON GAME.

Grades. Upper Primary, all Grammar.

Number of players. Any number.

Apparatus. Balloon, string.

The class is divided into two teams. The odd-numbered rows from front to rear are team A. The even-numbered rows are team B.

Two strings are stretched across the room from front to rear at a height of seven feet and a distance of two feet from the side walls. These strings constitute the goals.

The players stand between their seats and desks: and as the teacher puts the balloon in play by throwing it up in the centre of the room, they strive to drive it towards the opponents' goal by striking it with the open hand. In order to score a point the balloon must pass over the string. Should the ball fall to the floor, the teacher calls, "Time!" and puts the ball in play at the spot where it fell. The team scoring the most points in five or ten minutes, wins.

VARIATIONS.

A. For advanced players two balloons may be used, a red and a blue. Team A attempts to drive the blue balloon over its opponents' goal while striving to prevent the red one from crossing its own. Similarly, team B tries to advance the red balloon over A's goal while endeavoring to prevent the blue balloon from passing over its own goal.

This game is as good a playground game as it is a classroom game, the only difference being that the players are permitted to move about freely in the playing space.

BLACKBOARD RELAYS.

Grades. All grammar.

Number of players; any number.

Apparatus. Blackboard, chalk.

There are any number of varieties of Blackboard Relays, the general characteristics of which are essentially the same. A few of these are described here.

A. SENTENCE CONSTRUCTION.

The players are arranged in rows, each row, having the same number of players. A piece of chalk is placed at the blackboard for each row.

At the signal "Go!" the leader of each row leaves his seat and writes on the board any word he chooses, and returns quickly to his place. The boy behind him then runs up and writes after the first word some connecting word, and returns to his place. This is continued until each boy has contributed a word towards the construction of a sentence. The words written must make sense. If the first boy wrote the word "We," the second boy could add the word "like," and the third, the word "to," the fourth, "play," and the fifth and last, the word "baseball." The side that first finishes a neatly written and correct sentence, wins.

B. GEOGRAPHY RELAY.

The players are arranged as before. The leader of each row is instructed to write on the blackboard the name of some important city; the second boy is told he must write its location, (i. e., in what state or country); the third pupil gives its population; the fourth states what it is chiefly noted for, (whether manufacture or textiles, canning industry, or shipping, etc.); while the fifth states the form of government, (republican, limited monarchy, or absolute monarchy). The order may be varied.

Another form of this game is to assign to each row a different topic. Each boy in the first row is to write the name of an important city; each boy in the second row the name of a large lake; each boy in the third row, rivers; the fourth row, mountains; and the fifth, capitals.

Other variations will easily suggest themselves to a progressive teacher.

C. DRAWING RELAY.

Each boy is given one minute at the blackboard. The leader begins a design. When his time is up the next boy adds to, erases, or improves the drawing. The third pupil continues with the design, and the last boy in each row endeavors to complete it. The teacher may assign a subject for all the rows, as a box, a flower, or a vase. The best drawing wins.

BLACKBOARD RELAYS (continued).

D. ARITHMETIC RELAY.

The leader writes a number of four figures. The next writes four figures below the leader's. This continues until the last pupil writes his number. The latter then draws a line under the figures, adds up the column, and writes the answer. The leaders are now sent to the board to prove the examples. Fifty per cent is given for accuracy, twenty-five per cent for neatness, and twenty-five per cent for speed.

E. WORD RELAY.

The teacher selects a word which she announces to the class. At the signal "Go!" the leader runs and writes the word on the board. When he is seated, the next boy runs up and writes the same word, and so on until all have written it. One point is given for legibility, one for neatness and one for speed. This is suitable for young children.

These blackboard relays are good for combining or correlating play with nature study, arithmetic, grammar, literature, in fact, any of the studies in the school curriculum. It can be made as simple or as difficult as the teacher chooses, but will always be found interesting, enjoyable and beneficial exercise.

STAGE-COACH.

Grades. All.

Number of players. Any number.

Children sitting in different parts of the room are given the name of some part of the stage-coach or its contents. For instance, some may be told they are the axle, others are named hind wheels, still others, the windows; some are told they are passengers, while yet others are named horses, driver, mail-bags, baggage, hub, steps, etc., etc.

The teacher now proceeds to tell a story, the incidents revolving about an imaginary trip in a stage-coach across the western plains during the days preceding railroads. Each time in the course of the narrative that the teacher mentions a part of the stage-coach by which some of the children have been designated, these children quickly stand, turn around once and quickly sit down. Whenever the word stage-coach is mentioned, everyone rises, turns around once in place, and then resumes his seat. For instance, the teacher might say something like the following: "The *driver*, fearing the approaching storm, whipped up his *horses*. This was dangerous in the growing darkness and rough roads, for the *wheels* went bumping over stones and ditches, until it seemed that an *axle* would break and *passengers* and *stage-coach* meet an inglorious end." At the word "driver," the children so designated jump up, turn around and sit down; at the word "horses," those pupils so named, rise, turn, and sit down; the same with "wheels," "axle," "passengers"; but at the word "stage-coach," all players get up, turn around and then sit down.

There should be no break in the continuity of the talk, the teacher taking care to narrate a story having logical sequence, while possessing sufficient intrinsic interest to hold the attention.

VARIATION.

A. A variation of this game is the *Thanksgiving Dinner*, *Christmas*, or *Birthday Party*. Here the pupils are given names of the things on the table or present in the house on one of these occasions, and the teacher proceeds as described in the *Stage-Coach* game.

FINDING GAME.

Grades. Lower primary.

Number of players; any number.

The children all hide their heads in their arms by bending forward on their desks. The teacher tip-toes around the room looking for a suitable place to hide some object, a piece of wood, chalk, or a pencil, previously shown to the class. The teacher now comes to the front, claps her hands once as a signal to raise heads. She now directs them to stand and begin the search for the hidden object. In order to guide and help them, the teacher hums some tune, raising her voice when some one gets near the hiding place and lowering it when some one moves away from it. Each child, as she discovers the hiding place, gives no sign, but immediately takes her station against the wall in front of the room while the others continue the search. When as many have found the hiding place as the teacher believes will be successful, she calls on one of the sharp-eyed children who are standing against the wall to bring the object to her.

Young children like to play this game because it makes such a strong appeal to their instinct of curiosity.

GOING TO JERUSALEM.

Grades. All primary.

Number of players; any number.

As many seats are used as there are children playing, less one. The seats not used are designated by a cross chalked conspicuously on the back of the seat or on the desk in front.

The children march, tip-toe, skip, or dance, as the teacher may suggest, single file up and down the aisles or between the seats. When the teacher claps her hands smartly, all immediately run for a seat without a cross. This leaves one child out, who then goes to the front of the room, while another seat is marked with a cross to denote that it is no longer to be used. The game then proceeds as before. Each time a child drops out, a desk or seat is marked with a cross until only two pupils are marching around one seat. The one who obtains this seat wins the game.

This makes a good playground game also. Small wooden blocks, such as are used in the kindergarten, may be placed on the floor at regular intervals in a circle, and the children march around them.

Again, if chairs can be obtained, they may be used to advantage. Place them in parallel rows, back to back, and have the children march around. If nothing better is at hand, use chalk marks on the ground. In all cases there should always be one place less than the number playing. Where a piano is available, have the children march, run, or skip during the playing and run for a place when the music ceases.

BEAN BAG RELAY.

Grades. All primary and grammar.

Number of players. Entire class.

The class is divided into rows of pupils, an equal number in each. The first child in each row is given a bean bag. At the signal "Go!" this is passed overhead to the one behind, who passes it on to the third child, and so on until it is received by the last one in the row. This child now leaves his seat, moving out to the right, runs to the front, touches the wall with the bean bag and runs back, now taking the first seat in his row, which has been vacated by reason of each child having moved out to the right and back one seat during the interval in which the runner was running to the blackboard. The bean bag is again passed overhead to the one behind, who takes it, passes it to the third, the third to the fourth, and so on until the last one receives it. This player now races to the front while the others move back one seat. The game thus continues until all are again in their original seats, the first row to finish being declared the winner.

In the playground the game becomes "Single File Relay." The runners stand in files, the leader with his toe on the starting line, which is about sixty feet from the objective point, which may be an Indian club around which runners turn, or a wall, which each runner must touch. With large numbers the alternate files run, and then the winners against each other.

I SAW.

Grades. Lower primary.

Number of players. Ten to fifty.

The children stand in the aisle, a bright child acting as leader for each line. The teacher addresses one of the leaders of the lines: "What did you see at the parade on Saturday?" The child makes some appropriate reply, as: "I saw the soldiers march like this," whereupon he leads his line up and down and around in good marching time and with soldierly bearing. When this line has returned to its place in the aisle, the teacher addresses some other line in somewhat similar manner, asking such questions as: "What did you see at the menagerie?" "What did you see at the ball game?" "What did you see at the park?" etc. The questions should be designed to bring out quick replies from the leaders addressed, involving some gymnastic movement, dramatization, dance, or exercise illustrative of what the leader says he saw.

This is a good game for the little ones permitting as it does freedom of imagination linked with some joyous physical expression.

FOLLOW THE LEADER.

Grades. Lower primary.

Number of players. Ten to forty.

Some bright, active child is chosen leader, whom the others are to follow. The leader begins a march around the room until all are strung out in single file. He then performs some antic or exercise which all the others must imitate. For instance, he stops and does an arm-stretching or trunk-bending exercise; reaches up as if picking fruit from a tree: bends down as if gathering flowers or berries, all the others doing likewise. He goes forward with a skip, a run, a hop, or with a polka or schottische step, which the others all imitate precisely. He assumes a belligerent attitude and goes through the motions of parrying, feinting and striking an opponent: he swims, he rows, plays ball, and does anything and everything his imagination may suggest which can be translated into a physical movement or exercise.

If the leader selected exhausts his tricks too quickly and the game begins to lag, a new leader should be chosen.

This is also a good playground game.

KALEIDOSCOPE.

Grades. All primary.

Number of players. Five to ten.

Several children are chosen by the teacher to stand in front of the class against the wall. Each child is told to choose some color, which is done aloud so all may hear. The other children now lay their heads in their arms, with eyes closed, while the ones in front change places with each other. At a signal those seated raise their heads, and the teacher indicates someone to name the colors as they now stand in line. The children keep guessing until all the colors have been correctly named, when another group is chosen and the game is begun all over again.

Instead of colors the children may be told to take the names of some well-known men in ancient or modern history or even of some contemporary or local celebrities. Names of flowers, of animals, of cities, of almost any class of things, in fact, may be used instead of colors, and a good deal of fun may be enjoyed and valuable practice in the power of observation and retention secured.

QUALITIES DESIRABLE IN A PLAYGROUND DIRECTOR.*

By Mabel E. Macomber,
President of the City Playground League of New York.

That a combination of all desirable qualities could be found in any one individual I do not maintain; but a study of the following list will bring out, possibly more clearly than in any other way, the high ethical value of playgrounds properly conducted:

1. Enthusiasm. This should be unlimited to give impetus to the sport of a constantly renewed succession of children, keeping fresh not only after one set of children are tired out and gone, but giving zest to the play of the most tardy arrival. It should equal the enthusiasm of the most active child indefinitely multiplied.

2. Sympathy. Without this, many of the children's faults or eccentricities of character may be misinterpreted through withheld confidences, these often giving a much needed clue.

3. Patience. If Job had had a few hundred children to play with, he would probably have forgotten his troubles, at least temporarily. To test this quality before engaging a director, the applicant might be required to answer at least a hundred questions, given as rapidly as possible by different individuals, many being foolish or impertinent.

4. Courage. To face a gang of boys or a clique of girls and insist on obedience when openly mutinous requires no little of this quality.

5. Tact. Perhaps the most needed requirement, since on the playground diverse characters must mingle, and all must be given the same freedom of action. To those who most need it, must be given such direction and guidance as shall be most helpful to them, without at the same time offending their sensibilities, and making them feel that they have been selected for special attention. This requires tact and sometimes considerable ingenuity on the part of the instructor.

6. Self-Control. To be guided by reason and not by impulse when jeered at by a conquered rowdy, or mocked by silly girls new to the playground spirit, is a task requiring the highest degree of this quality.

7. Firmness. To be proof against coaxing or even petty bribery, and positively insistent upon obedience from the indifferent as well as the defiant law-breaker, requires considerable determination.

8. Endurance. The mere physical conditions demand this, else how play or direct play successfully, disregarding dust, dampness, high winds, or hot sun, the inevitable environment of the outdoor playground worker.

* Courtesy *Journal of Education*, Boston, Mass.

9. Resourcefulness. Complicated or unusual situations, whether among disagreeing children, indulgent parents, or interfering outsiders, occur in playgrounds as often as elsewhere.

10. Penetration. The director would otherwise be outwitted by scheming children, who have found in their homes that the "indirect method" will defeat their parents often more successfully than open rebellion.

11. Wit. A ready answer where time is crowded is a necessity. Children will remember a rule and its reason more clearly if given tersely. A witty answer, never a sarcastic one, will win quick obedience where more drastic methods might fail.

12. Good Nature. Positively essential, and should be of the kind that is not ruffled by any friction.

13. Executive Ability. As much thought is required to arrange children's harmonious play as to keep amusement machinery of grown folks in working order.

14. Justice. If fair play is not insisted upon and decisions carefully made the playground fails in one great purpose, that of instilling the habit of square dealing.

15. Unselfishness. The example of the director will do far more toward inculcating this valuable habit than the most careful teaching.

16. Adaptability. Constant change, not only in Mother Nature from hour to hour and day to day, but also in the mood and character of the children, and their degree of intelligence, make this quality essential.

17. Memory. This must be for faces, names, and characters, as well as for songs and games. The ability to fix each new face quickly and permanently while in the midst of exciting work or play should be a valuable aid in making the playground a success.

18. Perseverance. In playground work the race is surely "not to the swift, but to the persistent." "Line upon line, precept upon precept, here a little, there a little," is the only method of playground progress. The impossibility of seeing immediate results is discouraging, but by keeping on, a real improvement in child character and in the whole tone of the playground will be seen.

19. Love. "And the greatest of these is love." This perhaps includes all of the other qualities. Have we not a lesson from the Great Master who said: "If ye love me, keep my commandments"? Did He not win the world by first teaching the few the simple lessons, and through these reaching out to the thousands and millions? This should be the keynote of playground administration.

WHAT RECREATION MEANS FOR OUR CHILDREN.

By General George W. Wingate,
President, Public School Athletic League, Greater New York.

Public recreation is neither a frill, a fad nor a fancy. It is actually what the word itself means, a "new creation," the giving of a new life to both body and mind.

The countless swarms which come to us from the cities and fields of Europe, oppressed, and, because of their oppression, ignorant and helpless, herd together in congested neighborhoods in our great cities. The climate, the customs, the food and the environment are equally strange to them. To earn a mere living is for them a hardship and requires constant and poorly paid labor. Life, in consequence, is a dreary toil which saps their vitality and crushes hope. Their homes are crowded and their children are forced into even more crowded streets and are deprived of all opportunity of obtaining that wholesome exercise which is the birthright of every child and without which it will become stunted and dwarfed in mind as well as body.

To these, the system of general recreation which has been introduced and carried out by the Public School Athletic League comes like a fresh breeze from the ocean, sweeping over a baking city on a hot August day. It differs from this in that it is a permanent benefit, not a temporary one. This benefit is also experienced to a great extent by the school children who come from sections outside the tenement districts. While their homes are more comfortable, the city affords them very little more opportunity for play and exercise than it does to the sons and daughters of the poor.

The children of today will be the citizens of the future. It is indispensable economically that public provision should be made to insure that they should be so trained as to make them not only educated to understand their duties as citizens, but be physically trained so as to be healthy and strong. It is also just that they should be helped to be happy. Our public schools give them the education. Our recreation system helps to give the rest. To interest the children, both boys and girls, in athletics, is not only to give them a new pleasure in life and to build up their bodies and increase their strength and health by scientific methods of physical exercise, but to teach them, through competitive games, to be energetic, persevering, prompt and resolute. It also accustoms them to work together efficiently and to submit to discipline in order to secure success. It also trains them to care for their bodies, to live clean lives, to avoid the temptations of the streets and to be honorable, manly and truthful. The boy who is interested in athletics does not frequent saloons, nor become a gangster. The difference between the pasty-faced, round-shouldered, hollow-chested, spindle-legged and -armed children that were

usually seen in the schools of New York a dozen years ago, and the erect, clear-complexioned, well-developed children of the present day, is remarkable. It is almost as if they were of a different race.

This improvement in the children has been accompanied by a corresponding benefit to the schools. The children who are not interested in athletics are the ones who are most apt to neglect their studies and to be disobedient. The strict and wise rule that prohibits children from representing their schools in athletics unless their scholastic standing is good is therefore a powerful influence for good scholarship and discipline which never previously existed.

There has also been created a new and strong school spirit, which is of great educational value.

All this is owing to our recreation system. That it establishes the great benefits that have come to the City and to its children from its introduction is too clear for argument.

THE VALUE OF PLAYGROUNDS TO A COMMUNITY.

By Lee F. Hanmer,
Director, Department of Recreation, Russell Sage Foundation.

The recreation problem is a local issue. The task of providing wholesome forms of recreation in the crowded tenement section of a great city is different from that of the more select residential section well provided with parks, and especially is it different from that in the open country.

A recent writer has called attention in a most striking way to the provision that nature has made for human development through play. He has done this by comparing the length of the youth period in man with that of the lower animals. He put it in this way: A cat is a kitten for about one-twelfth of its life; a dog is a puppy for about one-tenth of its time; it takes a horse about one-seventh of its life to come to maturity; but it takes a human being nearly one-third. That is, nearly one-third of our whole life's span has been set aside by nature for the development period, the time in which to get ready to live. And since play holds such a prominent place in this period of youth, is it not therefore well worth while that serious attention be given to the way in which this play time is spent?

We are just coming to realize that here is a great force which can, and ought to be used to help the boys and girls in their preparation for right living. Its disuse means more than the neglect of an opportunity, because it paves the way for the juvenile court, the reform school and the house of correction.

The play instincts are so fundamental and are so closely associated with the development of the race, that their exercise reacts unconsciously but powerfully upon the very sources of human conduct. Mind and muscle are more intimately associated than we think. The man who has been trained to acts of courtesy, kindness and justice is the one most likely to respond in the right direction when the crisis comes, and it is in the crisis that the real worth of the individual is revealed.

Much, it is true, may be taught by precept, but habits of courtesy, fairness, and self-control, that become a part of one's very fibre, can be gained only through practice, and a well supervised playground is a good place in which to get the practice.

That well regulated playgrounds are considered a good investment is shown by their extension wherever they have been tried. The only places where the results have been unsatisfactory are those in which it was assumed that a public playground would run itself, and that space and apparatus were the only necessities. Such playgrounds do run themselves, but they run themselves into the ground. An unsupervised playground will no more fulfil the purpose for which it was established than will a school building without teachers. This is a matter of actual experience.

Playgrounds pay because they do the positive, progressive thing that is in keeping with the spirit of the times. They give children a wholesome and useful way of using their playtime; they foster health and happiness; and they bring into their lives those influences that make for a type of citizen which is a real asset to any community.

TYPICAL PLAYGROUND PROGRAM.

This is the Daily Program which has been adopted by the Department of Education, New York City, for its Vacation Playgrounds. These playgrounds, many of which have both outdoor and indoor playing spaces, are open daily, excepting Sunday, from 1:00 P.M. to 5:30 P.M.

1 P.M. 1:30	ASSEMBLY	Marching. Songs and Recitations. Salute to the Flag. Talk by the Principal. *Subjects:* (*a*) Hygiene. (*b*) Current Events. (*c*) Civic Department. (*d*) Patriotism.
1:30 2:30	GAMES	Kindergarten. Gymnastic. Quiet Games.
2:30 3:30	ORGANIZED FREE PLAY	Quiet Games. Library.
	DRILLS	Gymnastic. Boy Scouts. Camp Fire Girls.
3:00	FOLK DANCES	Rest Periods.
4:00	TEAM GAMES	Quiet Games. Leagues.
	STORY PERIOD.	
	GYMNASTIC GAMES	Apparatus. Kindergarten.
4:00	BASKET BALL.	
4:45	QUIET GAMES, LIBRARY.	
	ORGANIZED CLUBS	Dramatic. Literary. Civic. Athletic. Music. Parents.
4:45 5:15	ATHLETICS. GOOD CITIZEN'S CLUB.	
5:15 5:30	CLOSING EXERCISES	Marching. Singing. Announcements.

The Boys and Girls are to attend the Library and Game Room in alternate periods.

CLUBS.

Organize clubs of girls and boys as early as possible.

Clubs are the logical evolution of cliques and gangs and, when properly organized, become a strong factor in neighborhood welfare.

A gang is usually a menace, but a club under proper influence and guidance is always a co-operative force of great uplift in the social, educational and spiritual improvement of its members. Besides, where the gang spirit dominates the playground, law and order usually have departed.

There are supervisors who judge the efficiency of playgrounds, that is, the competency of their staff, by the work of the organized clubs.

The work these clubs can perform is varied and affords much opportunity for the self-activity of the children. They can organize and administer the work of the sanitary squad (properly dispose of playground litter); prepare and take charge of the playground programs; act as guides and ushers during demonstrations and entertainments; interest parents, friends, professional and public women and men in the work of the playground, assist in setting out the playground material and in putting it away; solicit donations and subscriptions for worthy causes whenever this may become necessary; organize themselves into a playground league for inter-club competition in games like baseball, volley-ball, basket ball, pin ball, track and field athletics, etc.; and help in maintaining the interest and loyalty of the playground by their matches with rival playgrounds in spelling, debates, prize-speaking, checker-tournaments, baseball, athletics, etc.

The number of clubs in a playground is determined by the attendance, number of teachers, number of gangs, and environmental conditions. This is a matter which each one must decide for himself. The smallest playground can have at least one club while large playgrounds can have as many as twenty active clubs working for the general welfare.

There should be no expense attached to joining a club in the playground, that is, there should be no initiation fee or dues of any kind. The only conditions of membership should be a promise to work for the best interests of the playground, and regularity of attendance. In recreation centers, attended by young men and young women, the clubs require the payment of dues, but even here the amounts are usually nominal, ranging in sums from one cent to ten cents weekly, the proceeds being devoted towards carrying on entertainments, dances, and other social features. Since the work in the playground is somewhat different from that in the recreation centre, and as the playground supplies all the material that is needed for carrying on its work, the levying of a tax on the little patrons is unnecessary. An exception, however, may be made in those clubs whose members desire to uniform themselves, or who desire to contribute towards providing the playground team with uniforms and other necessary paraphernalia, or, outfitting the girls who are preparing for a costume play or dance. Such articles, where possible, should be paid for or provided by the children themselves.

The splendid results which follow the careful, vigorous, sympathetic and helpful work with clubs properly organized, will well repay all the time and labor spent on them

SOME VERY INTERESTING SUGGESTIONS RELATING TO PLAYGROUNDS.

CONTAINED IN A PAMPHLET OF INFORMATION PREPARED BY WILLIAM A. STECHER, DIRECTOR OF PHYSICAL EDUCATION, ISSUED BY THE PHILADELPHIA BOARD OF PUBLIC EDUCATION, OF WHICH THE FOLLOWING EXCERPTS ARE AMONG THE BEST.

Applicants for positions should understand that playground work is of a very strenuous nature, demanding physically well-formed, active and sympathetic teachers, and that no one incapable of bearing a prolonged mental and physical strain should apply. Being fond of children, or capable of umpiring a game of basket ball is not the only requirement for a playground teacher. Teachers must be more than nurses, or high grade policemen or coaches. Playground teaching is an accomplishment which must be acquired by hard, conscientious training.

Preparation.

In small schoolyards, the playground work is principally the care and instruction of young boys and girls. Teachers in such playgrounds must have a thorough preparation in games, stories and occupation work suitable for children from four to twelve years of age.

In the larger schoolyards, where boys and girls from four to sixteen years assemble, there are two or more teachers, one to take care of the smaller children, and the other (if possible a man) to look after the older children. This teacher for the older children should have some knowledge of handwork suitable for these pupils, e.g., reed and raffia work, chair caning, hammock making, woodwork, etc. He also must have a knowledge of team games, and of easy apparatus work.

All teachers should have a good working knowledge of many games, songs and stories. They should be competent to select songs and stories for their educational and moral values; and, as playground teachers are expected to teach songs, they must possess a "singing voice."

Duties of Principals, Teachers, Janitors and Caretakers.

The principal or teacher in charge of a playground is responsible for the moral and physical welfare of the children. He (or she) should seek the sympathetic interest and hearty co-operation of the people of the neighborhood. The principal must have good executive ability, and be capable of conducting and organizing the work in every department.

He is responsible for the proper care and condition of all apparatus and supplies; also for all reports and statistics. Accidents or unusual disturbances must at once be reported in writing to the office.

The assistant teacher shall be responsible for all work assigned by the principal or teacher in charge of the playground. He (or she) shall perform to the best of his ability every requirement of the program.

The janitor shall help the principal or teacher in maintaining order, and to make the playground an attractive and welcome place for boys and girls. He is responsible for all play apparatus and play materials at the close of each session; and shall see that seats, benches or chairs are in place and that all swings and apparatus are put up at 8:30 A.M. and taken down not earlier than 5 P.M. He shall examine all play apparatus each day and make all necessary repairs. Apparatus out of service shall be reported to the principal at once. He shall also give reasonable assistance in the distribution of small toys and games and keep a careful watch upon all play materials. (A well-organized playground is one in which respect for play apparatus and furniture is shown, with little or no loss of the small material.) The playground must be kept clean. The sand bin must be kept free from rubbish and the sand must be wet whenever the principal or teacher in charge advises. The sand bin should be erected in the proper place by the janitor during the last week in June.

Toilets must be clean, and careful oversight kept upon them, and all unnecessary loitering around them prevented.

Janitors must give their entire time to the playground work. A janitor's success in the playground will be judged by the interest shown in his work and by his disposition to help the teachers along whatever lines of service he may be especially adapted for — games, occupation, making apparatus or repairs, or his general efficiency in watching apparatus and preventing accidents, petty thefts, etc.

The caretaker (in playgrounds where there is such an official) shall open the playground at 8:30 A.M., and remain on duty until the opening exercises begin at 9 o'clock. He shall return at 12:30 and remain for one hour in order to give the teacher in charge an opportunity to have her lunch and prepare for her afternoon duties. He shall put all apparatus and furniture in place, keep the yard, sand, etc., clean and in order, as spoken of in detail in the rules for janitors, and shall care for all play material and report all necessary repairs to the principal.

At 5 o'clock he shall begin to take in all furniture and movable apparatus, and close the gates not earlier than 5:15.

PROGRAMS.

While it is not advisable to have a "cast iron" program, it must be understood that every playground must have a program, elastic and suited to its conditions, which may be varied according to temperature, rain or other temporary local conditions.

The number and kinds of songs, games and other activities must always depend upon the conditions found in each particular playground.

It is to be understood that the change from one activity to another is not always to take place at the minute suggested in the programs. If the children are in the midst of an interesting game do not make a change.

The program should be so arranged that the afternoon and morning sessions shall have sufficient change and variety of activities to promote the interest of those attending. If, as a rule, younger children attend in the morning, then the activities should be arranged largely for young children. Care must be taken not to plan a program for children between the ages of ten and fourteen years when the majority of children in a playground are under ten years. For the opening exercises the songs, talks, stories must be arranged for younger and older children.

As a helpful suggestion to the teacher in arranging activities, two programs are outlined somewhat in detail; one for morning, typical for a playground attended by many young children, in charge of older brothers or sisters; the other a program for the afternoon session of a playground attended largely by older boys and girls.

Morning Program (For Younger Children).

The yard is cleaned and opened by the janitor or caretaker at 8:30 o'clock.

8:30 to 9:00.	Free Play (janitor or caretaker in charge).
9:00 to 9:30.	Morning Exercises. Songs. Nature Talks or Stories. For instance: Hymn — "Father, We Thank Thee." Songs relating to the weather and season, i.e., "Good Morning to You;" "Glorious Sun;" "Good Morning;" "Pleasant Sunshine;" "Wake, Says the Sunshine;" or songs emphasizing the season; or songs connecting with the thought to be developed by the teacher during the story. Tell the story of "Bennie's Sunshine;" or have Rhymes, Finger Plays or Sense Games.
9:30 to 10:00.	Distribute Small Play Materials. Such as sand-buckets, bean bags, horse lines, ring toss, quoits; also books, etc. Free Play (under direction of the teachers).
10:00 to 10:30.	Marching. For instance: For younger children, simple marching and rhythmic exercises — Flying Birds, Galloping Ponies, Skipping, Creeping, Running, etc. Games for Younger Children. For instance: "Little Children, Come Let Us Form a Ring;" "Did You Ever See a Lassie?" "How Do You Do, My Partner?" "Drop the Handkerchief;" "Sunbeams;" "Spin the Platter;" "Quiet Game." Older children during this time, under direction of a leader, are at play on the apparatus, or with quoits, ring toss, etc.
10:30 to 11:00.	Games of Higher Organization. Team Games. For instance: Fistball, Endball, Cornerball. Prisoners' Base. Young children during this time play in the sand, on the swings, with bean bags, etc. Folk Dances or Directed Work on the Apparatus. For instance: Class work on the Giant Stride, on the Ladder, or on the Horizontal Bar. If Folk Dances: "The Carrousel;" "I See You;" "Come, Dear Partner, Dance with Me;" Shoemakers' Dance;" "Gustaf's Skoal," etc.

11:00 to 12:00. Occupation Work conducted in groups of younger and older children, having a leader in charge of each group. For instance: for younger children, paper construction work; simple exercises in furniture, or paper folding, or simple winding exercise in raffia, making picture frames, etc.; older children make baskets with raffia or reed, make hammocks, or cane chairs.

12:00 to 12:30. Free Play and Dismissal. (Luncheon period.)

The work in the program for a large playground visited mainly by older children, in which a man teacher takes charge of the older children, must necessarily be of an advanced character. Strict attention must be given to the proper and correct use of the gymnastic apparatus. Teach the proper use of the giant stride, the ladder and other apparatus. For instance: Do not allow the ropes of the stride to be tied together for swings; allow no sitting on the ladders, etc.

Various forms of track and field work should be taught. For instance: — the dashes, the length and kind being determined by the character of the yard; running broad or high jump; standing broad or high jump; or hop, step and jump; the triple standing jump; basket ball far-throw, relay races in which all may participate; plain relay in shuttle form; or obstacle relay.

At times it may be advisable to take up marching and free exercises — Plain marching by twos and fours, leading up to a position for free exercise.

Afternoon Program (For Older Children).

1:30 to 2:00. Patriotic Songs. Songs and Stories emphasizing ideas of service. For instance: "America;" "Hats Off When the Flag Goes By;" "There are Many Flags of Many Lands;" "Betsy Ross;" "Salute the Flag," etc. Tell a Hero Story, like "How Cedric Became a Knight," etc.

2:00 to 2:30. Free Play (under supervision of the teachers).

2:30 to 3:00. Track and Field Work. Dashes — Relay races in shuttle form or Obstacle Relay (see previous suggestions). During this time give to the younger children games of skill like Ring Toss, Potato Races (planting and picking), etc.

3:00 to 3:30. Team Games of High Organization for Girls. For instance: Captainball or Volleyball. Let the boys play Quoits or Tetherball during this time, and give to the younger children the swings, teeter-boards, etc.

3:30 to 4:00. Team Games of High Organization for Boys. For instance: Hand Baseball, Battleball, Progressive Dodgeball. Let the girls play Ring Toss or Bean Bag during this time. Encourage girls to play games previously taught, under the leadership of one of their own number.

4:00 to 5:00. Occupation Work; or Team Games; or Folk Dances. For instance: Cardboard Sloyd or Scrapbook making, grouping the pictures with some idea of intellectural development, relating perhaps to the literature of great men and women. For the boys, have knife work. Kites can be made; put the frame together, paste on the paper decorated with the boys' own designs.

Or if Team Games are to be played: Rabbits, Prisoners' Base, etc.

Or, if Folk Dances: "Will You Dance with Me?" "I See You;" "Come, Little Partner;" "The Wind;" "Strasak;" "German Clap Dance," etc.

Special Programs.

One afternoon of each week a series of patriotic songs, games or some suitable review of the work should be presented. Saluting the flag, or where possible, a flag raising exercise with suitable marching and songs is also appropriate, especially in the so-called "foreign districts." These special programs are to be arranged each week and an effort made to create through them a neighborhood interest in the playground. Invite the parents to be present. Interest civic organizations to send representatives.

Song-games Suitable for Children Under Ten Years.

1. Ring Games. Forming the Ring. First, Second and Third Ring Songs by Patty Hill.
2. Imitation Games. Laddie and Lassie (Eleanor Smith, No. 2). Farmer in the Dell. Here We Go 'Round the Mulberry Bush. The Musician (Mari Hofer).
3. Pursuit or Teasing Games. We All Stand Here in this Nice Ring. Chasing the Squirrel. Drop the Handkerchief. (Stecher's Games.)
4. Social Games. As I Was Going Down the Street. (Hofer.) I Went to Visit a Friend one Day. (Poulsson.)
5. Partner or Courtesy Games. Emphasizing Social Relations. How Do You Do, My Partner. (Hofer.) Let Your Feet Tramp. (Hubbard.) Come, Dear Partner, Dance With Me. (Philadelphia Hand-book.)
6. Activity Games (where rhythm is dominant). The chief object is bodily exercise and development. See Saw. Rocking-horse. (Smith.) The Swing. (Gaynor.) Here We Dance Looby Loo. Oats, Peas, Beans and Barley Grow. Jolly is the Miller. Muffin Man. I See You. Carrousel. Will You Dance With Me? (Stecher.)
7. Marching Games. (Line and Circle.) We March Like Soldiers, Left, Left. Listen to the Music. (Gaynor.) Soldier Boy. (Hofer.) The Snail. Needle's Eye. Twining the Wreath. The King of France. (Hofer.) The Arch. One by One. The Circles. (Stecher's Games.) Salute the Flag. (Gaynor.)
8. Games Representing Human Activities. The Farmer. The Baker. (Blow.) The Blacksmith. (Neidlinger.) The Miner. The Shoemaker. (Gaynor.) Wheelwright. (Blow.)
9. Ball Games for very young children, with song. Bouncing, Tossing. In My Hand a Ball I Hold. (Jenks and Walker, and Gaynor Books.)
10. Finger Plays. Here's a Ball for Baby. A Little Boy's Walk. The Little Mice are Creeping. Beehive. Anthill. (Poulsson.)
11. Sense Games. Seeing, Hearing, Touch, Guessing; Songs to be found in the Gaynor Books, Jenks and Walker, Kate Douglass Wiggin (Kindergarten Chimes).

12. Rhymes. Counting Plays and Memory Gems. For instance: Over in the Meadow. Whittier's Child Life. Mother Goose, etc.

Dances for Children Over Ten Years.

Carrousel.	The Wind.
I See You.	See Saw.
Will You Dance with Me?	Swedish Ring Dance.
Shoemakers' Dance.	Swedish Clap Dance.
Danish Dance of Greeting.	German Clap Dance.
Gustaf's Skoal.	Strasak (Annie Goes to the Cabbage Field).

Gymnastic Games for Children Over Seven Years.

Gymnastic games may be classed (1) as "Teasing Games," (2) Ball Games and Races, and (3) as Team Games. These (rather arbitrary) divisions are again sub-divided into several degrees of difficulty. A few games, which every teacher should know, are mentioned under each heading. Teachers are expected to learn as many more games as possible so as to be equipped for all the extraordinary demands which their playground will be certain to make upon them. The Philadelphia Hand-books of Physical Training, or Stecher's "Games and Dances" will be safe guides for additional suitable games.

1. Teasing Games.

A. Easy Games: Cat and Mouse; Tag Games (plain tag, hand tag, squatting tag).

B. Medium Games: The Beetle is Out; Third Tag and Run; Jumping Circle; Fox and Chickens.

C. Difficult Games: Three Deep; Lame Goose.

2. (*a*) Ball Game; and (*b*) Races.

A. Easy: (*a*) Bean Bags (various forms of tossing and catching); Toss into a ring; Bagboard tossing; Teacher.

(*b*) Running Races over short distances.

B. Medium: (*a*) Tossing and catching a basketball. Toss Up (name the catcher); Teacher (toss at greater distances); Passball.

(*b*) Hopping Races over short distances; Potato Races (planting and picking). Pass the bean bags — Bag Relay; Handicap Races (older boys carrying a companion, jump over obstacles, etc.).

3. Team Games and Races.

A. Easy Games (of low organization): Dodgeball in a circle; Rabbits; Battleball; Endball; Cornerball. Plain Relay; Osbtacle Relay (over, under or around certain objects; executing a roll-over, etc.).

B. Difficult Games (of high organization): Prisoners' Base; Volley Ball; Captainball; Hand Baseball; Handball; Captain Dodgeball; Progressive Dodgeball.

The games spoken of in the foregoing are to be found in the "Philadelphia Handbook of Lessons in Physical Training and Games," also in "Games and Dances."

Songs for All Children.

Patriotic Songs: America; When the Flag is Full of Stars; You're a Grand Old Bell; My Dreams of the U. S. A.; Hats Off When the Flag Goes By; Miss Liberty, My Own U. S. A.; Salute to the Flag. The National Hymn of other Nations, i.e., these to be governed by the neighborhood in which the playground is located.

Nature Songs, etc.: The Bird's Nest; The Moon Boat; Greeting to the Sun; The Crow. (Gaynor.)

Flower Songs: Dandelion; Buttercups; Daisies; Sweet Pea Ladies. etc. (Gaynor.)

A. B. C. Song. New Yankee Doodle; Rounds; Hark, Hear the Bell, Boys; Three Blind Mice; Children's Songs of City Life. (See and Lowe.)

Stories for Little Children Under Seven Years.

(The books in which the stories may be found, or their authors, are mentioned first.)

Beatrice Poster: Peter Rabbit.
Jane L. Hoxie: Ludwig and Marleen.
Emilie Poulsson: Go to Sleep Story; Wake Up Story.
Maud Lindsay: The Little Gray Pony; Dust Under the Rug; Search for the Good Child; Wishing Wishes.
Sara C. Bryant: Raggy Lug.
Kipling: The Elephant's Child.
Heart of Oak Books: The Three Bears.
Klingensmith: The Little Red Hen. Who Found a Grain of Wheat.
Elizabeth Harrison: Hans and the Four Big Giants; How Little Cedric Became a Knight; Prince Harweda; The Magic Prison; The Line of Golden Light.

Stories for Children of All Ages.

Elizabeth Harrison: In Story Land.
Tanglewood Tales: Dragon's Teeth.
Heart of Oak, Vol. 4: King of the Golden River.
McDonald: North Wind; Princess Daylight.
Brooks: Story of the Odessey; Boy Heroes.
Mabie: Heroes Every Child Should Know.
McGregor: Stories of King Arthur's Knights.
Edgar: Boyhood of Great Men.
Lang: Stories from the Faerie Queen; Yellow Fairy Book; Red Fairy Book; Blue Fairy Book.
Tappan: The Children's Hour.
Klingensmith: Household Stories for Little Readers.
Grinnell: Blackfoot Lodge Tales (Indian Folk Stories).
Bailey and Lewis: For the Children's Hour; St. George and the Dragon.
Eggleston's Stories of Great Americans for Little Americans.
Eva M. Tappan, Vol. 4: Beowulf the Hero.
Baldwin: Siegfreid; Fifty Famous Stories; Thirty More Famous Stories.
Holbrook: Nature Myths.
Guerber: Myths of Northern Lands; Myths of Greece and Rome; Legends of the Rhine.
Yonge: Book of Golden Deeds.
Pyle: Merry Adventures of Robin Hood.
Kipling: Just-So Stories.
Scudder: Children's Books; Sleeping Beauty.
Morton: Heart of Oak.

BOOKS FOR PLAYGROUND WORKERS.

1. PLAY IN EDUCATION.

Author:— Joseph Lee.
Publisher:— The MacMillan Company, New York.
Price:— $1.50.

This is the latest and best work of one who has been a pioneer and a leading spirit in the growth and development of the playground movement in the United States. The significance of play educationally is here admirably set forth by a recognized authority. Playground teachers who read this book will obtain renewed inspiration for their work.

2. GAMES FOR THE PLAYGROUND, HOME, SCHOOL AND GYMNASIUM.

Author:— Jessie H. Bancroft.
Publisher:— The MacMillan Co., New York.
Price:— $1.50.

The best collection of games for all occasions yet published. Also contains words, music and descriptions of a large number of well-known singing games.

3. STORY TELLING.

Author:— Edna Lyman.
Publisher:— A. C. McClurg & Co., Chicago, Ill.
Price:— $.75.

To those seeking information of an authoritative kind regarding story-telling, this book is invaluable.

4. THE FOLK DANCE BOOK.

Author:— Dr. C. Ward Crampton.
Publisher:— The A. S. Barnes Co., New York.
Price:— $1.50.

The author, who is Director of Physical Training in the New York City Public Schools, and Secretary of the largest and most remarkable boys' and girls' athletic organization in the world, the Public Schools Athletic League, has given us in this book one of the very best collections of useful folk dances on the market. This popular book contains the music and descriptions for forty-three (43) folk dances of all nations. It should be in the hands of every teacher of folk dances.

5. PLAY.

Author:— Emmett D. Angell.
Publishers:— Little Brown & Co., Boston, Mass.
Price:— $1.50.

Contains many well-known games together with a number of invented ones, by the author. Has many good games for boys, a very good chapter on basket ball for girls and a chapter also on aquatic sports.

6. Games and Dances.

Author: — William A. Stecher.
Publisher: — John Joseph McVey, Phila., Pa.
Price: — $1.25.

A good book by an expert. A great number of very useful play activities, all graded, are described, from simple games for the classroom up to a program of exercises with music for a grand field day.

7. Education by Play and Games.

Author: — George E. Johnson.
Publishers: — Ginn & Company, Boston, Mass.
Price: — $.90.

This book will prove of great service to the teacher interested in the educational value of play. The author devotes a few chapters to describing the different epochs of a child's life. In these chapters the different periods of growth and development, together with the general characteristics manifested at these times, are treated in a clear and concise manner.

Numerous games appropriate to the different periods are given in the text. The grading is well done.

The author has been both a successful school superintendent and superintendent of playgrounds and speaks with authority.

The treatment of the educational aspect of the book is especially good and has been favorably commented upon by educators, including G. Stanley Hall, who contributes the introduction.

8. Children's Gardens for Pleasure, Health and Education.

Author: — Henry Griscom Parsons.
Publisher: — Sturgis & Walton, New York.
Price: — $1.00.

A very practical book that will prove valuable to the worker in children's gardens. It tells everything one ought to know and will save the beginner many weary trials.

9. The Practical Conduct of Play.

Author: — Henry S. Curtis.
Publisher: — The MacMillan Co., New York.
Price: — $1.50.

A practical and valuable book for teachers, directors, and supervisors. It contains a great deal of useful knowledge gathered from many years of practical experience by one who understands children and adults, and recognizes the significance and purpose of playgrounds.

10. Dances of the People.

Author:— Elizabeth Burchenal.
Publisher:— G. Schirmer, New York.
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Supplementary List.

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* (Out of print, but many of the public libraries own copies.)

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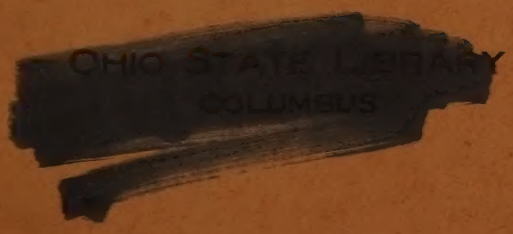

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